CREATIVE MACHINE
Embroidery

INSPIRATION & TECHNIQUES
FOR DIGITIZED DESIGNS

Vinyl +
Lace

= Your New
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CLASSIC CHARM

discover fresh designs to inspire your creations

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a note from
the editor

Dear Readers,

Oh, spring… that time when the weather starts warming, the daffodils and tulips start peeking up their heads and we start planning embroidery for a whole new season. By the time this issue comes out, I am more than ready to move away from snowy motifs to pastel colors and pretty florals… and this issue is full of just those.

Confession time: I love bee motifs. So it's easy to guess that I'm a huge fan of the Honeycomb Handbag. Combining yellow and black linen with colorblocking and contrasting embroidery, this bag checks all of my style boxes. It's definitely on my to-make list for this season. And while we're on the subject of bags, check out the spectacular Peekaboo Lace Tote on page 24. Made by embroidering lace designs onto vinyl, it's really a standout piece that you'll want to show off at every opportunity.

I don't know about you, but when spring hits, I want to put flowers on everything. If you feel the same way, than this issue is definitely for you! We've got all the information and guidance you need to make a whole bunch of flowery projects, including a sweet apron with an embellished pockets, a stunning fitted jumpsuit featuring pretty applied roses, dramatic embroidered sleeves on a linen peasant blouse and a hibiscus-covered hoodie that's just perfect for those warm-but-not-too-warm days.

This time of year is also traditionally a time for giving your home a good cleaning — why not take advantage of the process by freshening up your décor? We've got a mini-collection of cool home-dec projects for you to try. Check out the built-from-scratch Peony Pouf on page 36 that will challenge to you to try out a whole range of DIY skills. Then add a flock of pretty birds to upgrade a lampshade into something truly special.

I'm a huge cat fan, so you can imagine that I'm totally in love with our Cat Life Days of the Week Collection. I had the opportunity to do the digitizing on Mollie Johanson's adorable designs, so they have a special place in my heart. Check them out on page 58.

May your inspiration bloom along with nature!

Happy stitching,
Kate Zaynard and the *Creative Machine Embroidery* team

❀*Stitch along with us step by step us as we create an in-the-hoop pincushion featuring a pretty appliquéd flower and covered button.* ❀

Coming Attractions

Join us as we celebrate *CME*'s 20th Anniversary! Revisit our very favorite projects from over the years and download tons of freebies. Join us for this special event in the Summer 2021 issue, on newsstands Mar. 21, 2021.

Check out the **SEW & TELL** Podcast, featuring the *CME* editors! Find it on iTunes or wherever you get your podcasts.

tips & tricks

STABLE SMARTS
Utilize a hanger that features an open end as storage for stabilizer rolls.

Missy L., Facebook

SIMPLE SQUARES
Use a 6" square or a 9" square from coordinating fabrics when stitching out sample designs. Use the sample squares for a funky patchwork quilt.

Becky H., Facebook

FLEECE FLOP
I recently embroidered on red fleece, and to my dismay, the fabric stained the bed of my machine red. I tried various types of cleaners to no avail. I almost gave up, but then I tried using a Mr. Clean Magic eraser. With a lot of elbow grease, the red stain practically disappeared.

Emily F, email

Visit sewdaily.com
for more techniques and tricks to inspire your embroidery.

BOBBIN BIND
When stitching out large projects, pre-wind multiple bobbins so you don't have to stop embroidering if the bobbin runs out.

Christine S., email

STATIC STOPPER
Reduce static build-up and prevent fabric from sticking to the feed dogs by wiping the machine or static-prone fabrics, such as fleece, with a dryer sheet.

Sally R., email

Send your sewing and embroidery tips to **creativemachineembroidery@ peakmediaproperties.com** or post them on our Facebook page for your chance to win a fabulous prize.

sewdaily tv

A NEW KIND OF STREAMING

Are you ready for a video experience designed just for you?

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- Hundreds of sewing tutorials
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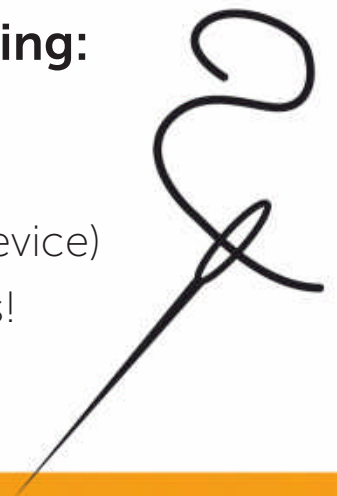
must haves

the latest & greatest tools & designs

1. Wouldn't you just love to see what your embroidery design would look like on your fabric before you stitch it out? You can on the Baby Lock **Solaris 2 Sewing and Embroidery Machine** with its new revolutionary IQ Visionary™ Technology. If you've struggled with placement, the built-in projector displays a vibrant full color projection of your design stitches for precise positioning and provides the confidence to press start on the machine. This machine also includes amazing additional features like a camera-detecting buttonhole foot, large 13″ workspace, and 861 built-in decorative stitches.
(See dealer for pricing; babylock.com)
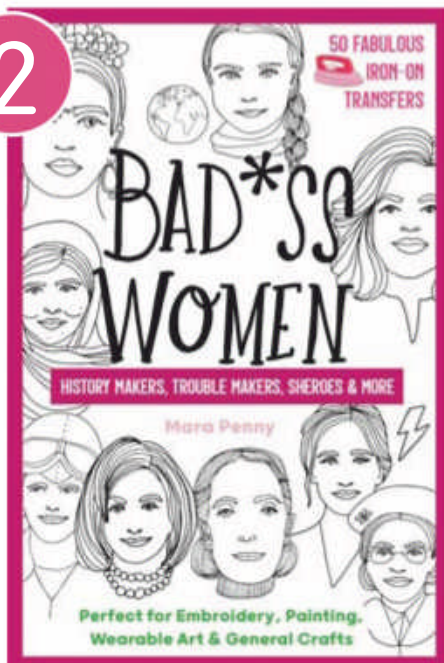
2. There is no better time than now to embrace powerful women throughout history. Instead of hanging a photograph of an inspiring icon on your wall, make it yourself — and with these iron-on transfers, it's easy and unique. This little pocket-sized book entitled **Bad*ss Women: History Makers, Trouble Makers, Sheroes & More** has big impact, featuring 50 illustrations of history makers such as Malala Yousafzai, Ruth Bader Ginsburg and Marie Curie, drawn by well-known designer Mara Penny. It provides endless project possibilities, such as decorative clothes, towels and more. Just iron on and use the free-motion capability on your machine to stitch it out. Each transfer lasts several uses, so you can make multiples for family and friends, too.
($7.95; ctpub.com)

3. Take your embroidery to new heights and let it fly like this adorable **Butterfly 3D Embroidery Design**. It's a free-standing lace embroidery file that you can embroider onto water soluble stabilizer, then attach as many as you wish in various sizes onto your garment and home décor projects. Have fun with colored thread to make your butterfly sewing project a vibrant conservatory!
($3.99; etsy.com/shop/artapli)

4. If you're sewing face masks, why not hoop them and utilize your embroidery machine! Best of all, the **In-the-Hoop Face Mask** by Pickle Pie Designs is completely free to download and sew for all your friends or to donate. Sewing your own face masks is fun, and you get to use up all your suitable scraps to display when you need to go out, all while keeping you and others around you safe. Included in the free download are two mask designs (4.9" x 6.9" & 6.8" x 7.1"). Remember to keep sewing and wear your face masks!
(Free; Picklepiedesigns.com)

5. A shirt collar and lapel is a fabulous place for embroidery, and we love the **Augusta Shirt & Dress By Grainline Studio** for its asymmetrical collar without the fuss of a button and buttonhole band. You can choose from a short-cuffed or long sleeve and a shirt or dress hemline with a mitered split. This pattern is offered in sizes up to 30 and the construction lends itself to easy-to-embroider woven fabrics that will highlight the pattern's key collar feature.
($18.00; grainlinestudio.com)

6. Have trouble figuring out which stabilizer to use? You'll never have that problem again with the **Pocket Guide to Stabilizers.** This must-have guide will help you choose the right stabilizer every time. It includes a section on basic fabrics, detailed insight into each of the main stabilizer types, tips for use, a handy stabilizer cheat sheet and more. It's an invaluable resource for any embroiderer.
($8.50; landauerpub.com)
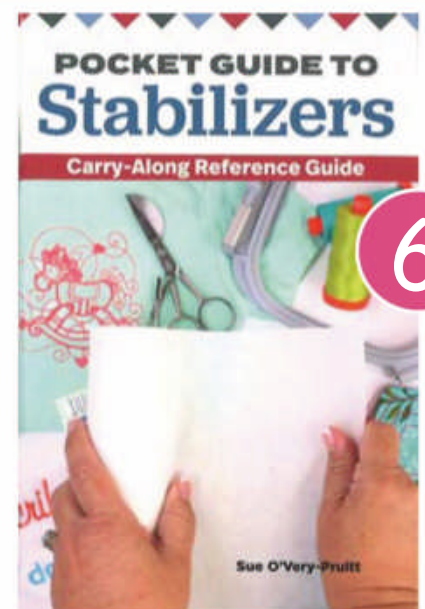
7. Designed by hand embroidery artist Mollie Johanson, the **Cat Life Embroidery Design Collection** offers a modern take on vintage redwork days-of-the-week designs. From cats in baths to cats on the phone to cats sending email, this collection is irresistibly cute! Create a custom set of pajamas, a sweet set of tea towels, a week's worth of embroidered face masks and more. And don't worry — while the triple-stitch technique gives these designs a hand-embroidered look, these are definitely machine embroidery designs.
($29.99/collection; sewdaily.com)

Organizing Embroidery Designs

Avoid searching for embroidery design files by creating an organizational system. Use visual reference guides, digital sorting systems and a backup of all designs to easily find inspiration and begin stitching at a moment's notice.

IN A BIND

Create a binder to file design information sheets for easy visual reference. Having every design in your collection at your fingertips makes it easier to find designs when you're ready to begin embroidering.

- Most designs, whether purchased on a USB drive, a CD-ROM or as a digital download, come with a printed information sheet. This sheet includes a thread chart, sewing information and design images rendered at full size. This information sheet may also include the name of the collection, the digitizer (if applicable) and the company that sells the designs. Store each information sheet in a protective sleeve in a binder **(A).**
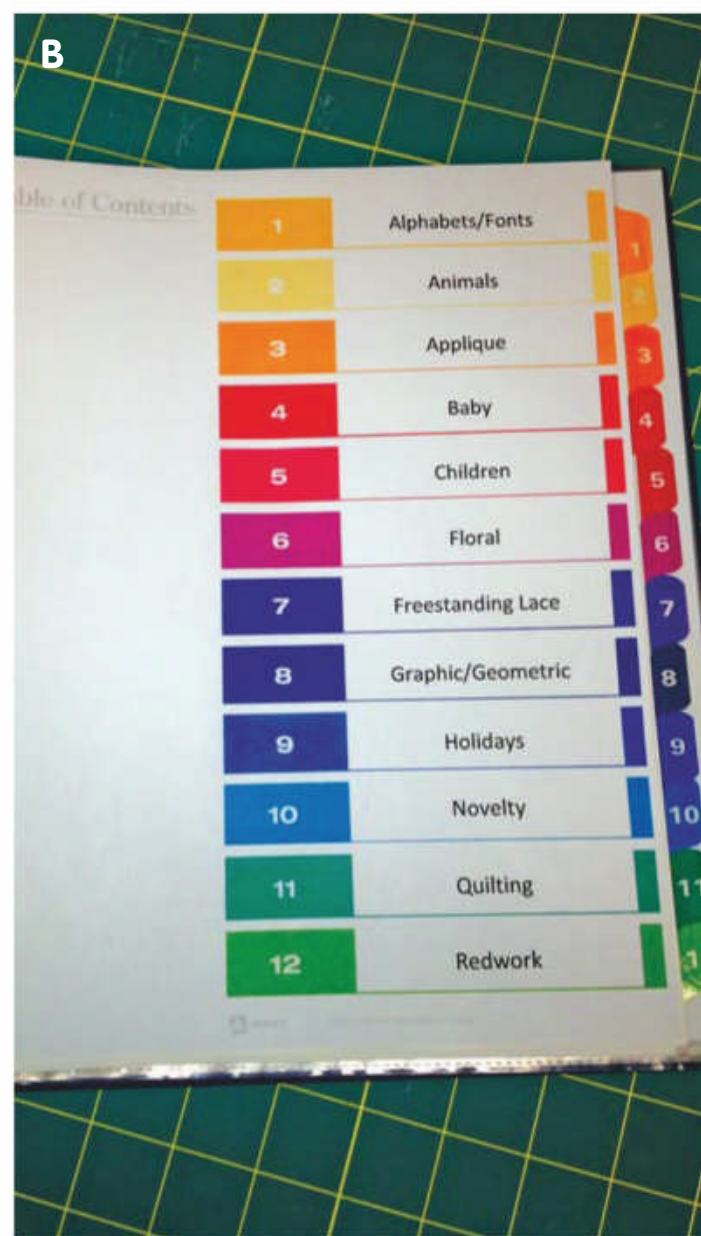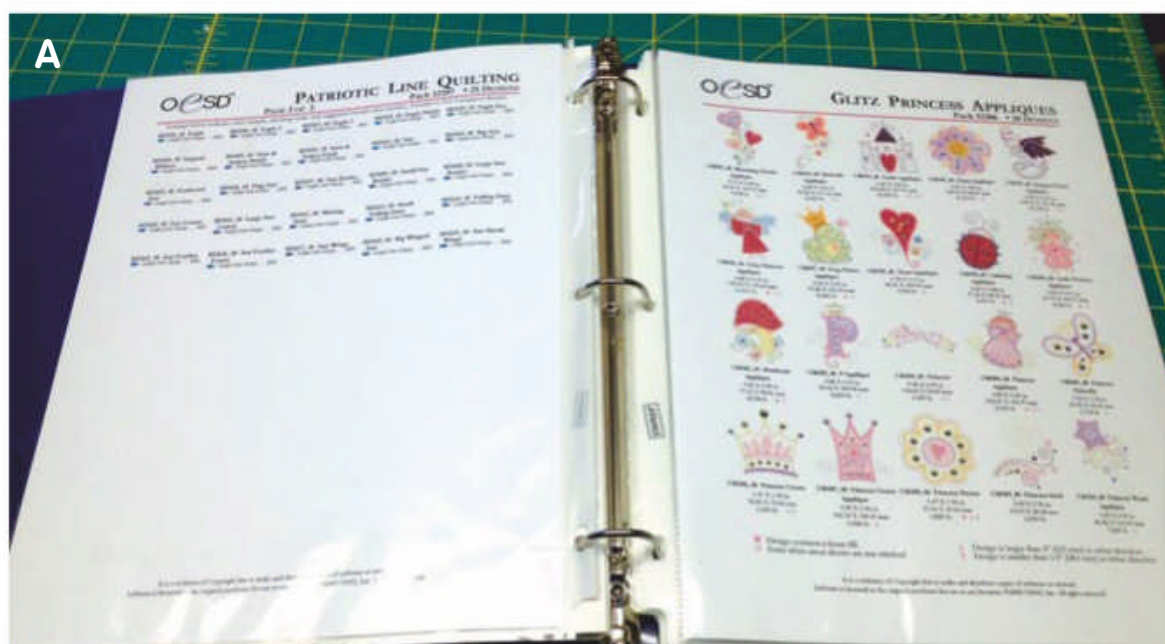
- Review the various information sheets to determine how to categorize your designs. Organize them using a system that makes sense to you. Some general categories that might work well with any design collection include: animals, appliqué, baby, floral, fonts, freestanding lace, geometric, holidays, novelty, quilting and redwork. Choose categories that work best with your personal collection; if you have many different holiday designs, organize the designs by holiday. If something falls into more than one category, copy the information sheet and store it in both categories. Alternatively, keep the sheet in only one category and add sticky notes to the other categories as reminders. Organize categories using tab dividers and create an index listing the categories to use as the binder's first page **(B).**

PACKAGING PROBLEMS

There are a variety of different machine embroidery companies, which means there are a variety of packaging styles. Some designs arrive on a CD-ROM while others are distributed digitally or via a USB drive. Often, once the information sheet and design files have been removed the packaging is no longer needed. If so, recycle the packaging material. If the packaging is needed for vital information, use the following tips to keep it organized.

- Choose a packaging type that you prefer and use it for your entire collection. For instance, if you like the look of DVD cases, CD-ROMs and USB drives fit easily into a DVD case. Purchase empty DVD cases at office supply stores and store the designs inside the case (burning digital downloads to CD-ROMs as needed), keeping identifying packaging on the outside. Label the DVD case with the design name and number on the exterior for future reference.

- Use the binder of information sheets to store CD-ROMs. Purchase CD-ROM storage sleeves at office supply stores and place them with the information sheets in the binder.

- Research USB drive storage options if you prefer to keep all designs

on USBs. Some USB storage systems hang on the wall and allow the drives to dangle, while others incorporate plastic storage boxes. Whichever storage device you choose, make sure to label each USB drive with the design name and number.

tip

If not already listed on the information sheet, add the embroidery collection name and number.

tip

Find category inspiration on your favorite embroidery design websites. See how they organize their designs to help you determine how to organize yours.

C

D
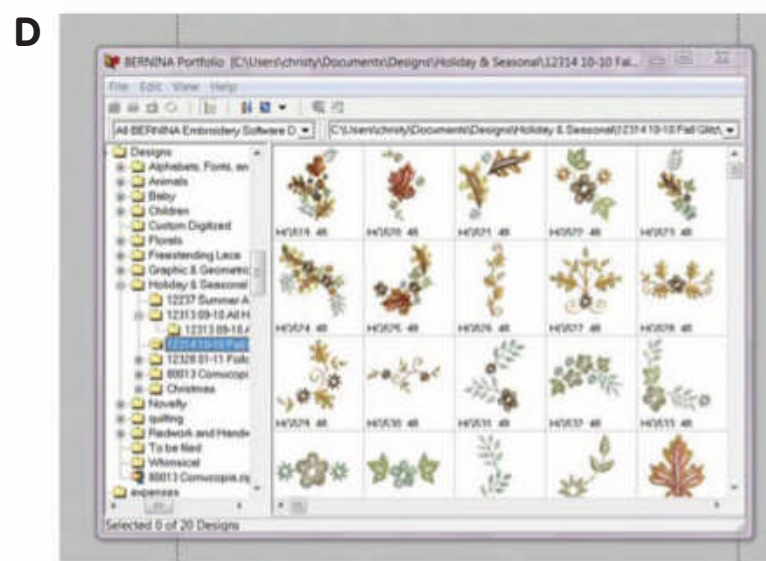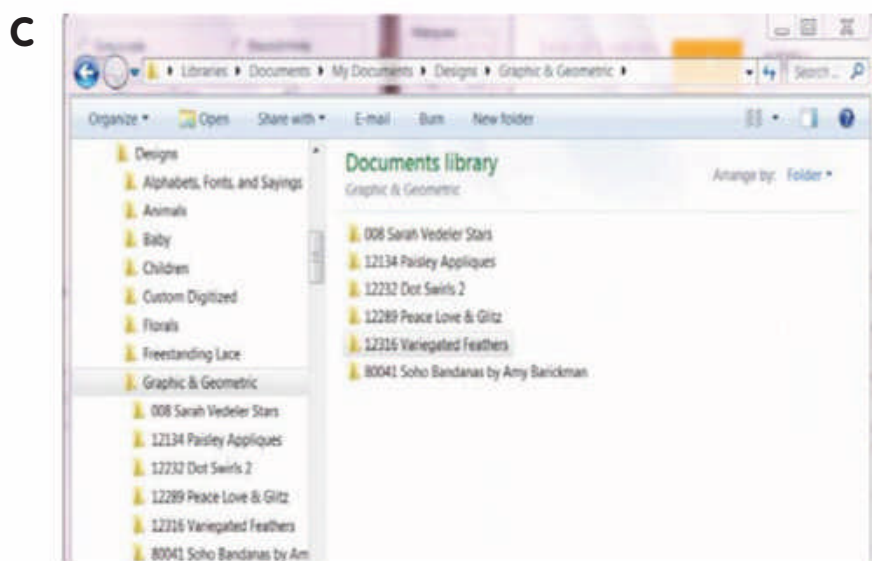
ELECTRONIC ORGANIZATION

Storing and organizing embroidery design files on the computer is easy and requires the least space. Keeping all design files in one file makes it easier to create backups and find designs as needed.

• Begin the organizing process by placing all of your design files in one folder; label the folder "Embroidery Designs."

• Within the folder, create category folders. Label them using the same naming conventions used to create the binder. Within each category folder, create individual folders for each design or design collection, labeled with design name and number **(C).**

• Keep the design file original names in case you need to contact the company regarding a specific design later. Create a naming rule that allows you to add descriptive terms to the design file name. For instance if a rose embroidery design file's name is "FL001.art" rename it "FL001_Rose.art". Placing an underscore after the original name and then adding your own description allows you to quickly recognize each file as it appears.

• Save zipped files as original backups only if you plan to edit the designs using embroidery software. Keep the zipped files in the same folder as the design or design collection.

• To view the designs saved on your computer while browsing, seek out design cataloging software or embroidery editing or digitizing software with cataloging features. These software programs convert designs to JPEGs to view them as images **(D).** The ability to view your collection on the computer will come in handy as you search for a design for your next project.

STORAGE SOLUTIONS

Always have a second form of storage available in case your computer crashes or the discs/USB drives fail.

• To create a backup of a CD or USB stick, copy the design files and any other important files, such as .pdf documents containing sewing information, to a file folder on your computer.

• To backup design files on the computer, copy the embroidery designs folder onto a removable hard drive. Removable hard drives are USB-connected hard drives with anywhere from 50 gigabytes to a terabyte of storage. Removable hard drives are more reliable for storage than optical media (CDs or DVDs) because they're less likely to fail.

• Alternatively, copy the embroidery designs folder onto a cloud-based storage system. Cloud-based storage is internet-based storage. Many services, such as DropBox, SugarSync and Google Drive, allow you to store files online for free or a small annual fee. Storing files online provides extra protection as these systems regularly backup and protect your data. This method of backup also allows you to access your files from any computer with Internet access. **ℰ**

tip

Extract all ZIP files before storing in a folder. In Windows, right-click the file and select "Extract All," and then follow the prompts to save the files. On a Mac, double-click the zipped file; the uncompressed files will open in the original zipped file location.

DESIGN
Fox: Forest Friends Fox, CME; sewdaily.com

Fabric Foray: Vinyl

Vinyl is made from polyvinyl chloride (PVC) or polyurethane and typically has a knitted or woven backing. Vinyl can be used as a synthetic alternative to leather and is available in a variety of finishes, ranging from matte to shiny, and in interesting animal prints, such as snakeskin. Vinyl backings are made of cotton, flannel or muslin. Clear vinyl without backing, like that used in the Peekaboo Lace Tote on page 24, is also available.

Select vinyl that has a sturdy backing to support embroidery designs. Vinyl is available in a variety of weights, making it suitable for both fashion and home décor items. Oilcloth is similar to vinyl and has a shiny surface. Both vinyl and oilcloth are waterproof, stain-resistant and ideal for projects that require easy cleaning.

USES
Use vinyl when making table runners, place mats, picnic and toiletry bags, bibs, seat covers or aprons. Vinyl doesn't have a lot of give, so use it for nonconforming garments, such as vests or skirts. Vinyl is also suitable for bags or belts and as trim for fashion garments.

SEWING TIPS
Vinyl fabric damages easily due to needle penetrations. Use a size 75/11 needle and a medium to long stitch length. Substitute weights or tape for pins. Use a PTFE or roller foot, as most vinyl fabrics have a sticky surface that won't feed smoothly through the machine using a standard machine foot. To store vinyl, place tissue paper between fabric layers or roll the fabric over a cardboard tube. When sewing, don't press open seams. Topstitch or use flat fell seams for a professional look. Bound buttonholes and zip closures also look nice. Glue or topstitch hems.

PRESSING
Don't press vinyl because it's heat sensitive. If working with vinyl that has a cotton knit or flannel backing, press lightly from the fabric wrong side on a low-heat setting using a press cloth. Always test-press a fabric scrap first before pressing the intended fabric.

THREAD
For general sewing, use all-purpose or polyester thread. Monofilament thread may be used when working with clear vinyl. Polyester or rayon thread is ideal for embroidery. Use metallic thread sparingly, as metallic needles are likely to perforate the fabric.

STABILIZER

Hoopless stabilizing methods work well when embroidering vinyl, as they prevent the fabric from creasing or stretching.

Hoop a piece of adhesive stabilizer. Score the stabilizer to expose the adhesive. Position the vinyl over the stabilizer; finger-press to secure. Embroider the design. Once the embroidery is complete, gently tear away the excess stabilizer around the design perimeter, being careful not to tear the fabric. If adhesive stabilizer isn't available, use tear-away stabilizer and adhere the fabric using temporary spray adhesive.

Or use water-activated adhesive stabilizer. Hoop the stabilizer and moisten the adhesive surface using a sponge. Position the vinyl over the stabilizer; finger-press to secure. Embroider the design. Once the embroidery is complete, remove the stabilizer following the manufacturer's instructions.

When embroidering clear vinyl, use medium- to heavyweight water-soluble stabilizer. Adhere the fabric to the stabilizer using temporary spray adhesive. Embroider the design. Once the embroidery is complete, wash away the stabilizer following the manufacturer's instructions. If the design is too large or dense to embroider on clear vinyl, embroider the design on a coordinating piece of fabric. Once the embroidery is complete, position the vinyl over the embroidered fabric and baste within the seam allowance.

A

B

C

D
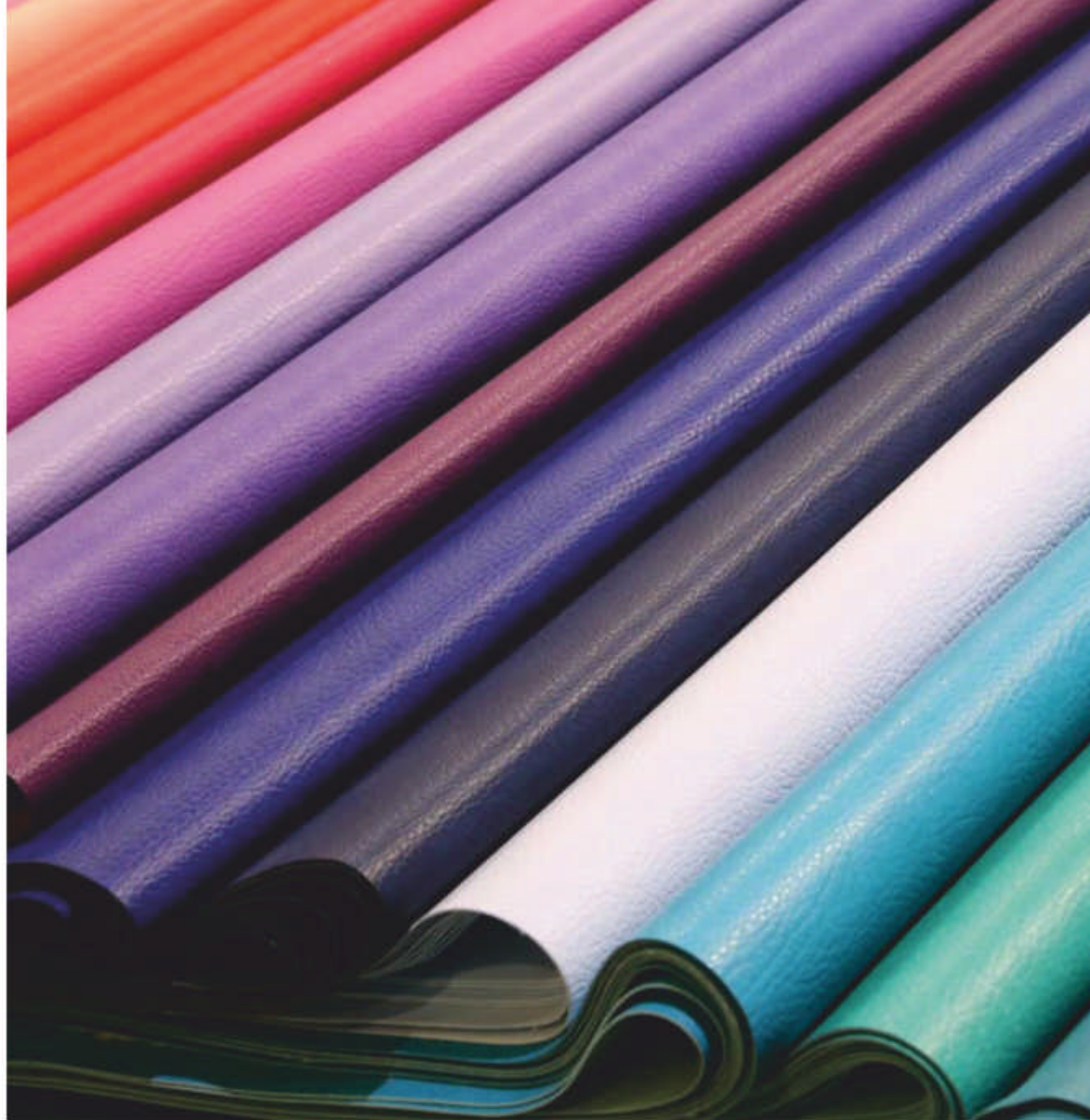
EMBROIDERY DESIGNS

Use embroidery designs with low stitch counts. Vinyl stretches when embroidered, causing dense designs to pucker the fabric. Vinyl that has a shiny surface, such as oilcloth, is difficult to embroider because puckers are extremely noticeable. Use embroidery software to reduce the design stitch count by changing the amount of underlay stitches or altering the stitch density and length. Use heavyweight vinyl when embroidering dense designs. Avoid designs with dense satin stitch columns, as the stitches will perforate the fabric.

HEAVYWEIGHT VINYL

Heavyweight vinyl is relatively easy to embroider. Use water-activated adhesive stabilizer. For the featured sample **(A)**, heavyweight vinyl was used because it has a sturdy flannel backing. The horse design was originally digitized as an appliqué, but the appliqué fabric was eliminated, allowing the background fabric to be visible. The open space between design areas helped prevent the fabric from stretching. For the featured sample **(B)**, metallic thread was used because the fabric has a sturdy cotton knit backing and the design has a low stitch count.

LAMINATED COTTON

Laminated cotton **(C)** has a sturdy backing and is easy to embroider. Use adhesive stabilizer to prevent visible needle penetration marks.

LIGHTWEIGHT VINYL

Lightweight vinyl **(D)** has a textured surface and soft nonwoven backing. Use adhesive stabilizer for easy embroidery.

E

F

Oilcloth **(E)** is difficult to embroider because the fabric stretches and has a mesh backing that doesn't adequately support designs.

CLEAR VINYL

Clear vinyl **(F)** is difficult to embroider because it stretches, puckers and perforates during embroidery. Use heavyweight water-soluble stabilizer and a small design with a low stitch count. 🌿

DESIGNS

Cutwork: Husqvarna Viking, #201, Floral Bee: Pfaff, #387, Magnificent Florals; pfaffusa.com

Dog & Monogram: Built-in designs from the Janome Memory Craft 11000; janome.com

Doll: Included with Janome Digitizer Pro software; janome.com

Horse: Brother, #25, Horse; brother-usa.com or sewingmachine-sales.co.uk

Oriental: Janome, #1015, Oriental Collection; janome.com

Sunflower: Brother, #49, Folk Art (text added using the Janome Memory Craft 11000); brother-usa.com

SOURCE

Fabric.com provided the vinyl fabrics: fabric.com.

quilt this

Spectrum
of
Stitches

BY PAMELA COX

Embroider vibrant swirls across a colorful quilt to create a fanciful kaleidoscopic effect. Use a quilt-as-you-go technique to save time when assembling the blocks, batting and backing.

MATERIALS

Supplies listed are enough to make a 58"x72" quilt.

+ 1½ yards of purple quilting cotton fabric

+ 5/8 yard of green quilting cotton fabric

+ ½ yard each of blue, pink and yellow quilting cotton fabric

+ Coordinating accent-strip fabric (2/3 yard if cut on bias; 3/8 yard if cut on-grain)

+ 4½ yards of coordinating print cotton fabric (backing)

+ 2 yards of 90"-wide batting

+ Thread: polyester & 40-wt. Blue, green, pink & yellow rayon embroidery

+ Needles: 90/14 topstitching for embroidery & 80/12 universal for construction

+ Lightweight cut-away stabilizer

+ Embroidery software

+ Floral scroll embroidery designs (approximately 7" long; see "Design.")

EMBROIDER

• Prewash and dry all fabrics according to the manufacturer's instructions.

• From the purple fabric, cut twelve 8½"x18½" strips. From the green fabric, cut twelve 6¼"x10½" rectangles. From the blue and pink fabrics, cut twelve 4½"x10½" rectangles each. From the yellow fabric, cut twelve 4¾"x10½" rectangles.

CONSTRUCT BLOCKS

Use ¼" seam allowances unless otherwise noted.

• With right sides together, align one blue and one pink rectangle. Stitch one long edge, and then press the seam toward the blue rectangle.

• With right sides together, align one green rectangle and one yellow rectangle. Stitch one long edge, and then press the seam toward the green rectangle.

• With right sides together, align the green/yellow panel with the blue/pink panel along the pink rectangle free edge. Stitch, and then press the seam toward the green/yellow rectangle.

• With right sides together, align one purple rectangle with the pieced panel long left edge; stitch, and then press the seam toward the purple rectangle.

• Repeat to stitch twelve blocks.

PREPARE CIRCLE EMBROIDERY DESIGNS

• Divide the blocks into two groups of six. Designate one group as the blocks for the linear embroidery designs and the remaining group as the blocks for the circle designs. Refer to the quilt photograph on page 20 for design placement and color inspiration.

A

B

set 2-#9 inverted

C

D
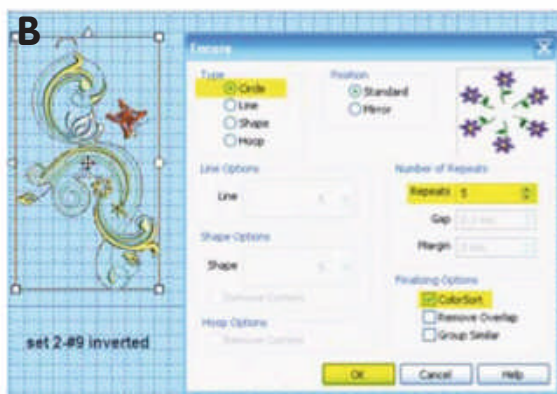
- The kaleidoscopic designs are large in scale, so design and prepare them to embroider in several hoopings. The more sophisticated the editing software, the easier the design process is. Determine the editing method that's best suited to your software and/or machine.

- The circle designs are composed of several scroll designs repeated and rotated in a circle shape. When creating the circle designs, note that the design elements are closer in proximity to one another at the circle center than at the circle outer edge. Place the less dense portion of the scroll design in the circle center. For the featured scroll design, the upper portion has fewer running stitches and a smaller satin-stitching area than the lower portion **(A).**

- Edit the scroll design as desired. For the featured quilt some butterflies were eliminated from the circle designs.

- In the software, set a custom hoop size for a 400mm square, knowing the workspace is too large for the machine to stitch the complete design. Before printing the design template, reduce the workspace to the smallest size that accommodates the design.

- While creating the first circle design template, take notes throughout the process. Document the number of repetitions and the rotation degree for reference.

- If applicable, use the software shape tool to select a circle. Choose the repetition number desired to complete the circle shape **(B).** The more repetitions, the more stitches and possibly more hoopings will be needed. Don't engage the "remove overlapping areas" function if available in the editing program, since any areas that overlap are running stitches instead of dense stitches.
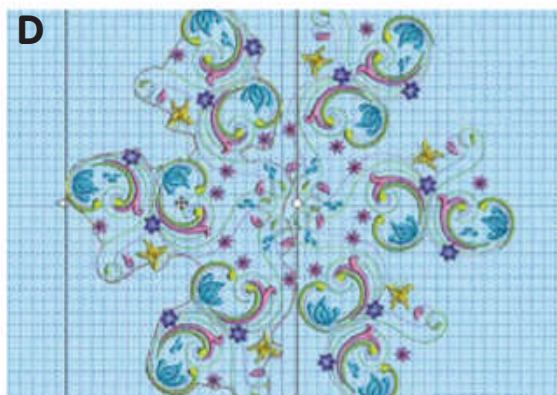
- If a shape tool isn't available in the software, make a full circle by opening and inverting the scroll design. Change the colors, and then rotate the design 16° to make it slightly less vertical **(C).** Copy and paste the design, and then rotate it 61°. Copy and paste the rotated design, and then rotate it another 61°. Using the software grid markings for a placement reference, group the three segments into a half circle. Copy and paste the half circle, and then reflect the copied segment horizontally and vertically **(D).** Group the two half circles into one unit.

- Continue adjusting the circle design to the desired size. Note and record the design diameter for reference when creating the remaining circle designs.

- Change all of the template colors to a single dark color in order to help differentiate the designs when regrouping **(E).** Save all changes to the template.

- In the lettering program, assign a letter to each template segment using a simple 20mm line-block font. Combine the letters and the shaped design into one unit to further identify areas as they're separated for hooping **(F).**

- Use software to control how the circle is divided, keeping the original design intact and narrowing the margin of error when placing each element.

E

F
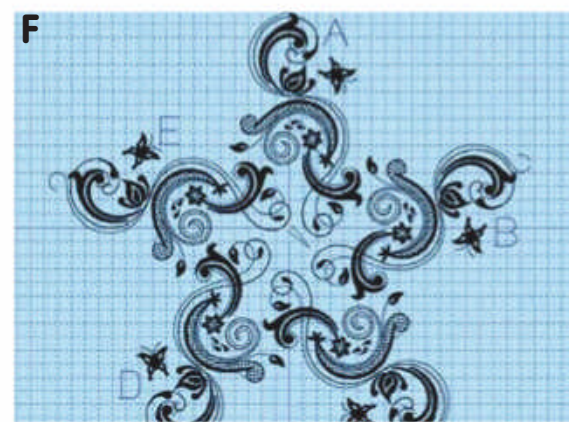
- Open the template in the work-space, grouped into segments that fit within the hoop and saved in the exact position in which they appear in the circle. To create the first circle design, open the original scroll design in the same page. Invert the design and change the thread colors if desired. Save the file under a new name in the folder.

- If the software allows for free rotating, rotate the inverted design and align it over the template segment labeled "A." Copy and paste the design and align it over the remaining template segments. If free rotating isn't available, experiment with rotation degrees until obtaining the correct degree to align the design over segment A. Copy and paste the design, and then use the same rotation degree to align designs over the remaining segments **(G).** For example, if the first design was copied and rotated 72° to align with segment B, copy and paste the second design, and then rotate it another 72° to align with segment C. Save each segment in the rotated position.

- With the template still open, group and save the A and B design segments as "A-B" **(H).** Repeat to combine and save the C and D segments as "C-D" and the E and F segments as "E-F". A-B might not always be the first segment stitched, so labeling it makes it easy to identify its proper placement in the overall design. If needed, rotate the template to allow the segments to be combined into groups that fit within the hoop frame **(I).** Resave the template to preserve its new axis.

- While the usual tendency is to group the design elements from top to bottom or left to right, the combinations may not fit the hoop. For example, in one of the featured designs, fewer hoopings were

required if the A and E design segments were combined rather than the A and B segments. Grouping A and E makes the design segment more vertical and able to fit inside the hoop **(J).**

- Evaluate how each design can be split and which elements may be combined to fit into the hoop size available; edit if necessary. The split segments may still be too large for the available hoop. For example, one segment of one circle design on the featured quilt was .5mm too wide for a 360mmx200mm hoop. By slightly rotating the element 1°, the width was reduced enough to fit within the hoop. Adjust and resave the designs as needed.

- To help align the design elements during embroidery, open one circle design. In the lettering program, choose a simple line letter and 25mm type. Type a "+" sign in the design workspace. Change the "+" sign to a color that's not in the final designs and is easy to see. Move the symbol into an area that overlaps the design centerline, but doesn't interfere with the embroidery. Group the symbol with the design.

- Use the symbol as a reference point when aligning the design elements during multiple hoopings. When the "+" signs align, the design placement is correct **(K).** After stitching, remove the stitching using a seam ripper.

- Another method for correctly placing each segment is to note each segment center in relation to the circle center. Use a simple block font in 75mm type size to type a "+" sign. Place the symbol in the A-B segment center, and then group it with the A-B segment. Repeat to place a "+" sign on each remaining segment center **(L).** When marking the fabric to stitch the design, use

G

H

I

J

K

L
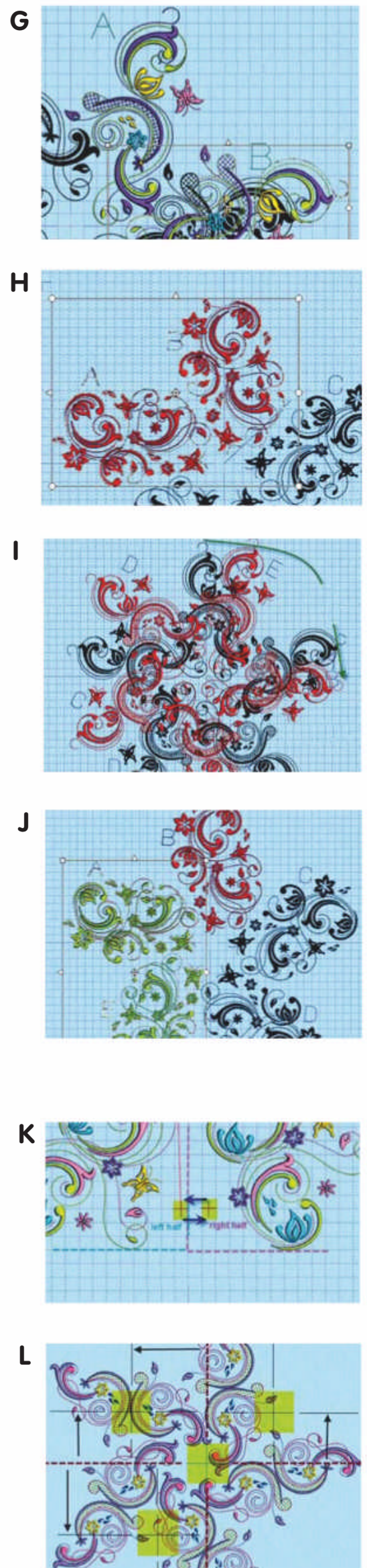
the "+" signs on the machine screen as reference points to baste lines indicating the segment centers. Don't embroider the "+" signs.

EMBROIDER CIRCLES

- Determine the design placement on each circle-design quilt block, referring to the quilt photograph at right for inspiration. For the featured quilt, one circle design is stitched in the center of each designated circle-design block.

- Print out the circle template pages for the first block. Trim each sheet close to the design and then tape them together in the proper sequence.

- Load the first circle design onto the machine. If applicable, use the exact positioning feature to properly align the needle with the design reference points. Or mark the fabric to indicate placement points. On the first block, baste two perpendicular lines to indicate the quilt block center. Match the template center with the basted line intersection, and then tape the template edges to the fabric.

- Hoop a piece of cut-away stabilizer. Place the block over the stabilizer, centering the template. Pin or baste the block to the stabilizer. Carefully cut away the template in the first segment area. Install a new 90/14 topstitching needle onto the machine. Embroider each design segment, using the aids included in the design to properly place the designs

- When the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Trim the excess stabilizer from the design wrong side.

- Repeat to embroider the remaining circle designs onto the remaining circle-design blocks.

EMBROIDER LINEAR DESIGNS

- Determine the desired placement for the embroidery designs on the linear-design quilt blocks, referring to the quilt photograph above for inspiration. Each featured quilt linear-design block has a large linear design on the purple rectangle and an individual scroll design on the yellow rectangle.

- Open the scroll design in a new page in the embroidery software. Change the thread colors if desired, and then save the design.

- Rotate the first linear-design block so the purple rectangle is along the upper edge. Baste or mark the yellow-rectangle center.

- Load the scroll design onto the machine. Hoop a piece of cut-away stabilizer. Place the quilt block over the hoop, centering the yellow block. Baste the fabric to the stabilizer. Place the hoop onto the machine. Embroider the scroll design. When the embroidery is complete, remove the hoop from the machine and the fabric from the hoop.

- To create the large linear design for the purple block, open the scroll design onto a new page. Change the thread colors if desired. Rotate

the design 40° counterclockwise and place it near the workspace upper edge. Open a second scroll design from the collection onto the same page. Place the second design near the first design lower edge, and then invert or rotate the design and change the thread colors as desired. Open a third scroll design from the collection and place it near the second design lower edge. Rotate and invert the third design and change the thread colors as desired; save.

- Load the large linear design onto the machine. Place the hoop onto the machine. Embroider the design as per the yellow rectangle. Trim the excess stabilizer from the scroll design and linear design wrong side.

- Repeat to embroider the remaining linear-design quilt blocks.

CONSTRUCT QUILT ROWS

- The quilt top is composed of four rows of three blocks. The first and third rows are composed of two circle-design blocks and one linear-design block. The second and fourth rows are composed of two linear design blocks and one circle-design block.

- To construct the first (upper) row, position one circle-design block

right side up, with the purple rectangle along the left edge. With right sides together, place one linear-design block over the circle block with the purple rectangle along the upper edge. Stitch the right edge; press the seam allowance toward the linear-design block. With right sides together, stitch one of the remaining circle-design blocks to the linear-design block opposite edge. Press the seam toward the circle design block. Repeat to construct the third row.

- To construct the second row, position one linear-design block right side up, with the purple rectangle along the upper edge. With right sides together, place one circle-design block over the linear block with the purple rectangle along the left edge. Stitch the right edge; press the seam allowance toward the linear-design block. With right sides together, stitch a remaining linear-design block to the circle-design block opposite edge. Press the seam toward the circle design block. Repeat to construct the fourth row.

CONSTRUCT BACKING

- Place the batting on a flat work surface large enough to accommodate the entire quilt, with the 90"-long sides as the upper and lower edges. Pin-mark the center points along each batting side.

- Cut the backing fabric into two 2¼ yard panels. Fold one panel in half lengthwise with right sides together; press, and then unfold.

- Beginning 2" below the batting upper edge, align the panel lengthwise foldline with the batting lengthwise centerline; pin. Stitch lengthwise 5" to the left and right of the foldline through both layers. Baste the panel upper and lower edges to the batting.

- Cut the remaining fabric into two 10"-wide strips. Position one strip right side down over the center backing panel, aligning one strip edge with the panel right edge; pin. Stitch through all layers using a ⅜" seam allowance. Unfold and press the strip toward the quilt right side. Repeat to stitch the remaining strip along the center-panel left edge.

CONSTRUCT QUILT TOP

- Turn the batting to the opposite side. Mark 5" below the batting upper edge along the center stitching line. Pin-mark the first quilt-top row along the upper-edge center. Position the first quilt-top row right side up over the batting, matching the center marks; pin.

- With right sides together, place the second row over the first row, matching the centers and seams and aligning the second-row upper edge with the first row lower edge; pin. Stitch along the upper-row lower edge through all layers. Unfold the second row; press the seam allowance downward. Pin the lower edge to the batting. Repeat to attach the third row along the second-row lower edge and the fourth row along the third-row lower edge.

ATTACH ACCENT STRIP

- From the accent-strip fabric, cut enough 1½"-wide bias or straight-grain strips to equal 270", including ¼" seam allowances. With right sides together, piece the strip short ends to create one continuous strip. Fold one strip short end 1" toward the wrong side.

- With right sides together, position the strip folded end along the quilt-top lower edge, 17" from the lower-left corner; pin.

- Begin stitching 2" from the strip folded end. At each corner, raise the
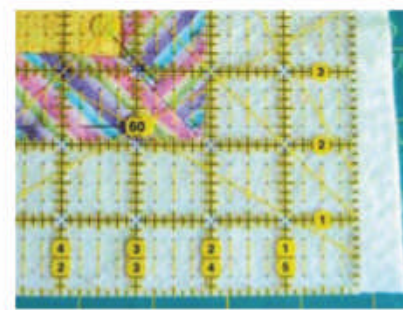
needle, rotate the quilt 90°, and fold the strip up and back down over itself, aligning the strip raw edge with the adjacent quilt-top edge to form a mitered corner. Lower the needle and continue stitching.

- End stitching 1" from the strip beginning. Trim the strip end to lap 1" over the beginning fold. Continue stitching to finish attaching the strip.

- Unfold the accent strip, pressing it away from the quilt top. Trim the batting and backing fabric 2" beyond the accent-strip raw edge **(M)**.

BINDING

- From the remaining backing fabric, cut enough 5½"-wide strips to equal 305" including ¼" seam allowances. With right sides together, piece the strip short ends. Fold one long edge ½" toward the wrong side; press.

- With right sides together, position the binding along the quilt lower edge, 17" from the lower-right corner. Align the unfolded raw edge with the quilt raw edge.

- Stitch the binding in the same manner as the accent strip.

- Fold the binding toward the quilt back, enclosing the raw edges and covering the machine stitching. Slipstitch the binding fold to the quilt back, mitering each corner. 𝓔

stitch along

Pins & Petals Pincushion

BY KATE ZAYNARD

STITCH ALONG WITH US

Register at sewdaily.com/sewalongs from January to March, and get this useful design and stitch-along instructions free! Stitch a pretty pincushion featuring an appliqué flower and covered button — we'll take you through it, step by step.

THE DESIGN

Pincushions are always a useful item to have around, and this one has the added benefit of being cute. It stitches up quickly in the hoop, and the sweet appliquéd flower and accompanying stitched ring of leaves provides a cheery spring feel in your sewing space. Stuff it with fiberfill, wool roving, crushed walnut shells or thread scraps, then finish it off with a covered button to add dimension. We'll take you through the process, step by step.

A covered button is the perfect finishing touch.

Add a spring-y touch of appliqué.

Try different types of stuffing for different effects.

Fiberfill

Flax Seed

Peekaboo
Lace Tote

BY COLLEEN BELL

Combine a freestanding lace design and clear vinyl for a sturdy and elegant tote for everyday style.

MATERIALS

+ 1 yard of 16-gauge clear vinyl

+ Thread: 40-wt. polyester, embroidery & matching all-purpose or clear

+ Four size 75/11 embroidery needles

+ Pressing cloth

+ Binding clips (See "Sources.")

+ Magnetic hoop (See "Sources.")

+ Four 15mm-diameter heavy-duty screw together grommets (See "Sources.")

+ Two readymade ¾"x24" handles with ¾"-long screw posts (See "Sources.")

+ Painter's tape

+ Small scissors

+ Removable fabric marker

+ Rotary cutting mat (optional)

+ PTFE presser foot (optional)

+ Seam sealant (optional)

+ Freestanding lace square design (approximately 5¼" square; see "Design.")

CUT

• From the vinyl, cut two 21"x24" rectangles for the front and back panel, two 16"x21" rectangles for the side panels and one 6"x17" rectangle for the base panel.

• Cut a scant ½" square from each base-panel corner.

EMBROIDER

• Thoroughly clean the embroidery machine, especially the bobbin area, to prevent loose thread and lint from appearing on the finished embroidery.

• Load the freestanding lace design onto the machine. Copy the design on the machine screen. Align the

designs vertically, and then overlap the lower-design upper edge and the upper-design lower edge by 1mm.

- Install a new size 75/11 embroidery needle onto the machine. Thread the needle with embroidery thread and the bobbin with matching 40-wt. polyester thread.

- Position the front panel on a flat work surface. Designate one long edge as the upper edge. Hoop the vinyl approximately 2" from the left, upper and lower edge **(A).**

- Roll the excess vinyl and secure using binding clips. Place the hoop onto the machine. Embroider the design. Remove the hoop from the machine.

- Place a piece of painter's tape over the design right side. Remove the vinyl from the hoop.

- Hoop the vinyl area adjacent to the first design right side up, making sure the design upper and lower edges will align and the sides will overlap approximately 1mm and slightly bending the vinyl for proper hooping. If needed, hoop flat over a measuring grid, such as a rotary cutting mat, to easily align the hoop with the previous design **(B).**

- Place the hoop onto the machine. If available, use the scan feature on the machine to precisely align the designs.

- Embroider the design. Remove the hoop from the machine and the vinyl from the hoop.

- Repeat to embroider the remaining design on the front panel.

- Repeat to embroider the back panel, and then each side panel with just one design on each panel, making sure to install new embroidery needles for best results.

- Trim all jump threads on each panel right and wrong side.

CONSTRUCT
Use ½" seam allowances unless otherwise noted.

- Using small scissors, carefully trim away the excess vinyl on the front, back and side panel upper edges as close to the stitching as possible. If the stitching is accidently cut, apply seam sealant and allow to dry.

- Carefully trim away the excess vinyl on the front, back and side panel lower and side edges ½" from the design perimeter.

- Cut a scant ½" square from each front, back and side panel lower-edge corner **(C).**

- Position the front panel right side up on a flat work surface. To determine the grommet placement, measure and mark approximately 2" from the left edge and 1½" from the upper edge using a removable fabric marker.

- Repeat to mark 2" from the right edge and 1½" from the upper edge.

- Install a grommet at each marking according to the manufacturer's instructions.
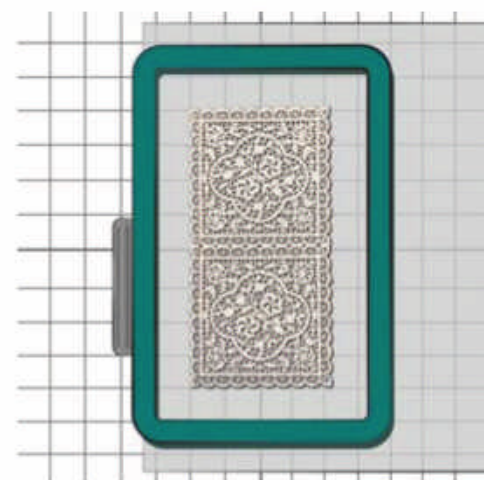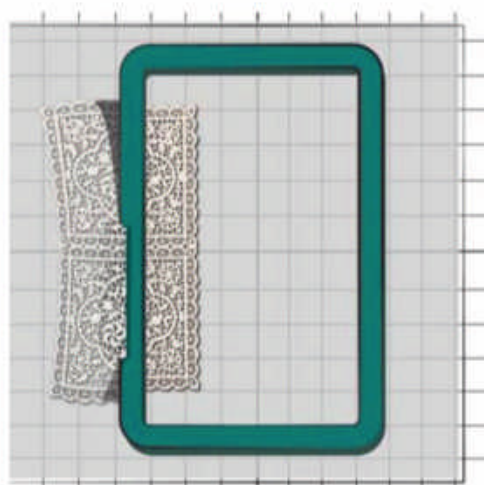
- Repeat to install two grommets on the back panel.

- If needed, install a PTFE foot onto the machine. Thread the machine with all-purpose polyester thread that matches the embroidery thread in the needle and bobbin.

It's possible to press vinyl; use the following tips for the best results.

- Position vinyl on a smooth, flat surface. Some surfaces, such as a wool pad or batting, are too textured for pressing.

- Place a woven-cotton pressing cloth, such as muslin, over the vinyl before pressing. PTFE or silicone pressing cloths stick to vinyl and leave a permanent film.

- Select a medium iron setting without steam. Vinyl becomes weak and flimsy after pressing, so always allow the vinyl to cool completely before handling.

D

- Position the front-panel right edge and one side-panel left edge with right sides together, making sure to align the design edges; secure using binding clips, and then stitch **(D).**

- Repeat to stitch the side-panel right edge and back-panel left edge, the back-panel right edge and remaining side-panel left edge, and then the side-panel right edge to the front-panel left edge.

- Position one base-panel long edge with the front-panel lower edge with right sides together; secure using binding clips, and then stitch.

- Repeat to stitch the remaining base-panel edges to the corresponding back and side panels.

- Turn the tote right side out, and then press if necessary.

- Attach the handles to the tote grommets according to the manufacturer's instructions. &

Rose
of the Rails

BY KATRINA WALKER

Capture a fun and fresh vintage vibe with a
fitted jumpsuit. Create shapely embroidery that
molds to the body with this appliqué technique.

Embroidering for fashion is always a challenge due to the way that the embroidery must move with the body. When the embroidery must also conform to body curves, the challenge is even greater. Embroidery stitched directly onto a garment flattens and stiffens the embroidered area. In the case of a fitted and pieced bodice like the featured jumpsuit, the embroidery is too large to allow for the pieces to be embroidered prior to cutting and sewing. The solution? Create an applied embroidery that can be molded to the body as it is appliquéd to the garment.

Applied embroidery consists of embroidering onto a mesh or sheer fabric backing, which is then trimmed closely around the embroidery motif and applied to the fashion garment like an appliqué. This technique has a long history of use in high fashion. Famous embroidery houses such as the House of Lesage commonly worked tambour embroidery and other techniques onto a base fabric rather than onto the fashion garment. Although that type of fashion embroidery was done by hand, the same technique translates beautifully to machine embroidery.

There are many advantages to embroidering onto a backing fabric or mesh rather than directly onto your fashion fabric or garment. First of all, if there is a mistake with the embroidery, it doesn't ruin the garment; it can simply be restitched. It also allows you to audition your design realistically on the garment and try different positions before committing to a final placement. But the biggest advantage for shapely garments such as a fitted jumpsuit is the ability of the designer to shape the embroidery to the garment during application.

Design & Fabric

When choosing a design for this type of embroidery, consider the structure of the design carefully. If you want the background fabric or mesh to be invisible when finished, the embroidery should not have any large open (non-embroidered) spaces.

It doesn't need to be as dense as a patch; the design can be light in stitch density, such as the featured rose motifs, as long as there is consistent surface coverage. Some small open areas are fine as long as the backing fabric blends well with the garment. To support your embroidery, you will need fine mesh fabric, such as bridal illusion tulle. Avoid craft mesh that has large holes, as it does not offer enough support to the embroidery stitches after the stabilizer has been removed.

Two layers of mesh can be used to give extra support, although if the embroidery design has open areas the extra layer of mesh will be more visible. Ideally this mesh will match the color of your garment. In the case of a stripe such as the featured railroad denim, test several colors; in this case, white mesh was the least visible against the denim.

MATERIALS

+ Fitted jumpsuit pattern (such as BurdaStyle #111B 05/18)

+ Striped railroad fabric (amount according to the pattern envelope)

+ Notions (according to the pattern envelope)

+ Illusion tulle in a coordinating color (amount according to desired design size and number)

+ Stabilizer: fabric-like water-soluble & self-adhesive water-soluble

+ Needles: chrome or titanium embroidery or topstitching

+ Thread: all-purpose, bobbin & embroidery

+ Embroidery designs (See "Designs.")

PREPARE

• Construct the jumpsuit according to the pattern instructions.

EMBROIDER

• Load the designs onto the machine.

• Hoop the mesh with a layer of self-adhesive water-soluble stabilizer over a layer of fabric-like water-soluble stabilizer. Remove the paper before hooping. Or hoop two layers of fabric-like water-soluble stabilizer, but be aware that this will be somewhat less secure.

• If available, use the baste-in-the-hoop function on your machine or software to help secure the backing mesh in place. Note: If small wrinkles form during stitchout, it will not usually affect the final embroidery, especially if they occur outside the design where the mesh will be trimmed away.

- Stitch the embroidery design according to the design choice. If using a large hoop, it may be possible to stitch multiple motifs in the same hooping, saving time and materials.

APPLY

- Remove the embroidery from the hoop and remove the stabilizer according to the manufacturer's instructions. Allow to dry, then press from the back when still slightly damp. Trim closely around the embroidery motif and trim off any stray threads.

tip

Soak the embroidery in liquid fabric softener to restore the softness of the mesh and make the embroidery more pliable.

- Place the garment on a dress form. Carefully pin the embroidery in place, being sure to maintain the natural shape of the garment. The goal is for the embroidery to flow with the body without distorting or flattening the garment.

- To apply the embroidery by hand (the preferred method), use light, small stitches and thread that closely matches the embroidery. Change thread colors where necessary, as with the featured roses and leaves. Use the needle to take tiny "bites" along the outside edge of the embroidery where it meets the fabric, gently but securely tack the embroidery in place. Avoid pulling the thread too tightly. Space the stitches out slightly, but ideally not more than ¼" apart. If the space between stitches is too large, it increases the chance that the embroidery could be caught on something and torn off. Be careful to continue to maintain the shape of the garment as you apply the embroidery.

- To apply the embroidery by machine, use a narrow zigzag stitch. Note that it's very difficult to maintain the shape of the garment while using a machine. If the garment application area is uncomplicated, this may not be a problem. But in the case of a corset-style bodice with multiple panels and curves, hand application is a far superior method.

DESIGNS
Roses: Anita Gooddesign Fashion Roses: anitagooddesign.com

SOURCES
Pfaff provided the Creative Icon embroidery and Performance Icon sewing machines: pfaff.com.

Robert Kaufman provided the Reversible Railroad Stretch Denim in Indigo and Cotton Linen Chambray: robertkaufman.com.

Sulky provided the Fabri-Solvy and Sticky Fabri-Solvy stabilizers and rayon thread: sulky.com.

Honeycomb
Handbag

BY BIANCA SPRINGER

Create a high-contrast purse featuring a color-blocked honeycomb embroidery design and adjustable strap.

Download the free designs from sewdaily.com/go/CMEfreebies until April 30, 2021. Find the designs after the expiration at goldenneedledesigns.com.

MATERIALS

+ ½ yard each of black linen, yellow linen & woven fabric (lining)

+ 1 yard of mediumweight fusible interfacing

+ Cut-away stabilizer

+ Thread: all-purpose, bobbin & embroidery

+ ½"-diameter magnetic snap

+ 1½"-diameter metal O-ring

+ Two 1½"-wide metal D-rings

+ Removable fabric marker

+ Honeycomb designs (approx. 3.86"x6.53"; see "Designs.")

CUT

• From the black linen, cut one 17"x17½" rectangle for the main panel, one 3½"x38" rectangle for the strap, one 3¼"x4" rectangle for the D-ring tab and one 2"x3 ½" rectangle for the O-ring tab.

• From the yellow linen, cut one 17"x17½" rectangle for the main panel.

• From the lining fabric, cut two 14"x14½" rectangles for the main panels and one 12"x14" rectangle for the pocket.

• From the fusible interfacing, cut four 14"x14½" rectangles, one 3½"x38" rectangle, one 3¼"x4" rectangle, one 2"x3 ½" rectangle and one 12"x14½" rectangle.

EMBROIDER

• Print the design templates. Cut out, leaving ¼" beyond the each design perimeter.

• Load the honeycomb designs onto the embroidery machine.

• Position the yellow main panel right side up on a flat work surface.
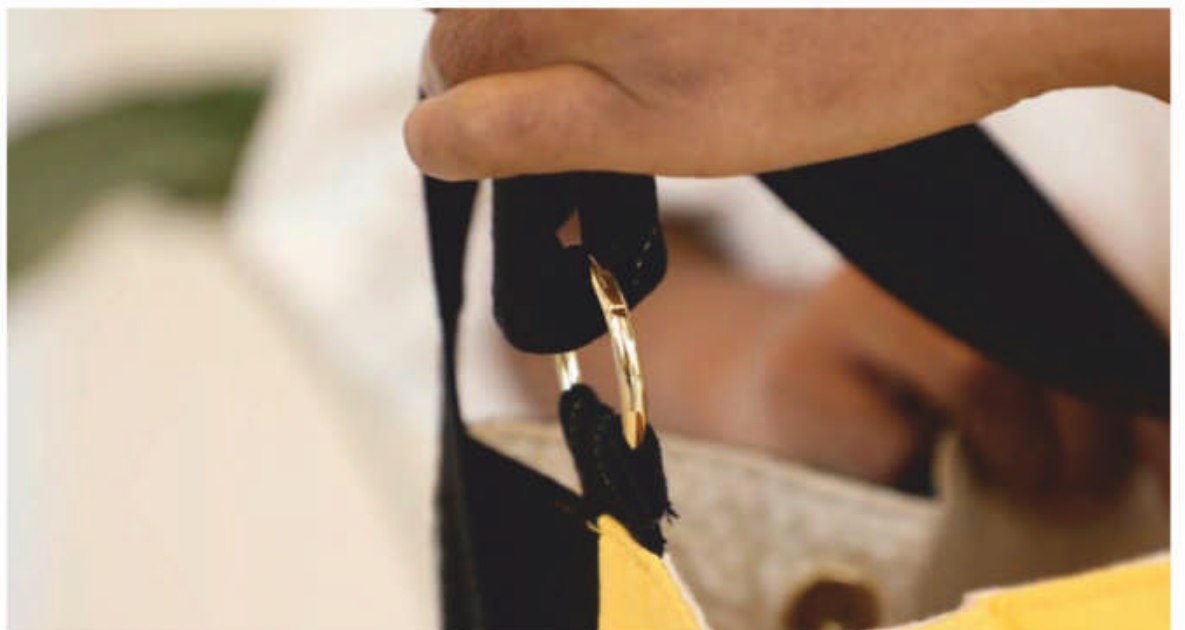
Designate one long edge as the upper edge. Position the left design template over the panel 3″ from the panel upper edge and 3″ from the panel right edge; pin. Mark the design centerlines.

- Repeat to position the right design template on the black main panel 3″ from the panel upper edge and 3″ from the panel left edge.

- Hoop a piece of cut-away stabilizer and the yellow main panel, centering the design centerlines within the hoop. Place the hoop onto the machine.

- Embroider the design with black thread. Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer from the design perimeter.

- Repeat to embroider the black main panel using yellow thread.

- Trim the yellow main panel to 14″x14½″, positioning the design 2″ from the panel upper edge and ½″ from the right edge.

- Repeat to trim the black main panel, positioning the design 2″ from the panel upper edge and ½″ from the left edge.

CONSTRUCT

Use ½″ seam allowance unless otherwise noted.

- Fuse the interfacing pieces to each corresponding piece wrong side according to the manufacturer's instructions.

- Position the yellow main-panel right edge and black main-panel left edge with right sides together, making sure to align the designs; pin. Baste, and then check the design alignment. If misaligned, remove the basting stitches and baste again. Once satisfied with the design alignment, stitch. Designate as the center-front seam. Press the seam allowances open.

- Pin the remaining yellow main-panel left edge and black main-panel right edge with right sides together; stitch. Designate as the center-back seam. Press the seam allowances open.

- Fold the strap in half lengthwise with right sides together. Stitch the strap raw long edge and one short edge. Turn the strap right side out; press flat. Designate one side as the right side. Topstitch the strap perimeter, excluding the raw short edge, using a ¼″ seam allowance.

- Repeat to construct the D-ring tab.

- Center the strap short end over the center-front seam with right sides together and aligning the raw edges; baste.

- Insert the finished D-ring tab short end through two D-rings, extending the short end 1″ beyond the D-ring; baste. Center the tab over the center-back seam along the main-panel lower edge with right sides facing up and aligning the raw edges; pin. Edgestitch each tab long edge and along the previous basting stitch.

- Fold the O-ring tab in half lengthwise with right sides together. Stitch the tab long edge. Turn the tab right side out; press flat. Designate one side as the right side. Topstitch each strap long edge using a ¼″ seam allowance.

- Insert the tab through the O-ring, aligning the raw edges; baste. Center the tab short end over the center-back seam along the main-panel upper edge with right sides together and aligning the raw edges; baste **(A)**.

A

B
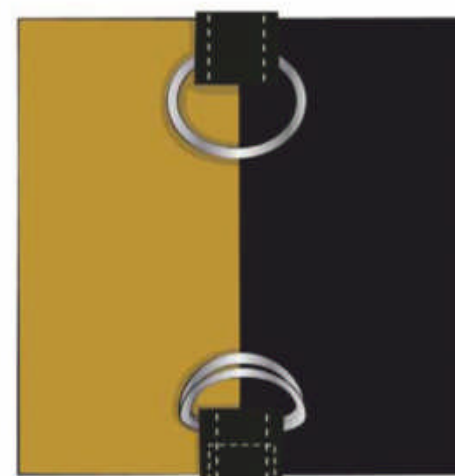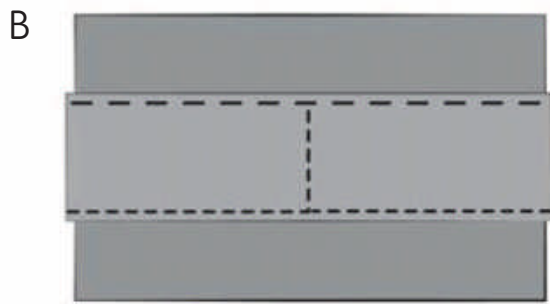
- Turn the purse wrong side out. Pin the center-front and back seam with right sides together along the lower edges; stitch. Press the main panel flat, creating a foldline along each side edge.

- To box the corners, flatten each main-panel corner with right sides together, aligning the side foldline with the lower-edge seamline; pin. Stitch 2″ from the corner point. Trim the seam allowance to ½″.

- Fold the pocket in half lengthwise with right sides together; press. Stitch the long raw edge. Turn the pocket right side out; press flat. Designate the folded long edge as the upper edge. Topstitch the pocket upper edge.

- Position the pocket over one lining main panel with right sides facing up, aligning the pocket upper edge 3″ from the panel upper edge. Edgestitch the pocket lower edge and along the pocket vertical centerline **(B).**

- Position the lining main panels with right sides together; pin. Stitch the panel sides and lower edge, leaving a 3″-long centered opening for turning along the lower edge.

- To box the corners, flatten each main-panel corner with right sides together, aligning the side seamlines and lower-edge centerline; pin. Stitch 2″ from the corner point. Trim the seam allowance to ½″.

- Measure and mark the magnetic

snap placement 1½″ below the lining upper edge, centered along each side foldline.

- Install the female snap at one marking according to the manufacturer's instructions.

- Repeat to attach the male snap at the remaining marking.

- Insert the purse exterior into the lining with right sides together, aligning the upper edges and positioning the lining pocket with the exterior back main-panel; pin. Stitch the purse upper edge. Turn the purse right side out through the opening. Edgestitch the purse upper edge.

- Machine- or hand stitch the lining opening closed.

- Thread the strap through the O-ring, and then weave through the D-rings to secure. Wear the purse as a wristlet with the strap in the shortest position, or as an over-the-shoulder purse with the strap in the longest position. 𝓔

Peony Pouf

BY JULIA GRIFFEY

Create a custom ottoman with appliqué flower embroidery for a statement piece at a fraction of the cost.

Download appliqué flower design template from sewdaily.com/go/CMEfreebies until April 30, 2021. Purchase the design at machineembroiderygeek.com after the expiration date.

MATERIALS

+ Wooden electrical spool (at least 8½" tall and 16" in diameter)

+ ¼"-thick x ¾"-wide wood trim (amount according to ottoman measurements)

+ Ultrasuede fabric & batting (amount according to ottoman measurements)

+ ½"-diameter cording (amount according to ottoman measurements)

+ Seven 5"x7" rectangles each of contrasting ultrasuede fabric (appliqué) & double-sided paper-backed lightweight fusible web (See "Source.")

+ Paper-release adhesive tear-away stabilizer

+ Thread: all-purpose, bobbin & embroidery

+ Foam cushion (measurements according to ottoman diameter & desired thickness)

+ 16" length of 2"-diameter wooden dowel

+ Wood glue

+ Staple gun & staples

+ Tracing paper & tracing tool

+ Appliqué scissors

+ Miter saw or jigsaw

+ Electric drill

+ 1½"-long wood screws & drill bit

+ Spray paint

+ Zipper or piping foot

+ Appliqué flower designs (See "Designs.")

PREPARE

• Cut the wooden dowel into four 4" lengths using a miter saw or jigsaw. Designate as the legs.

• Designate one spool end as the base and the other as the top. Position the spool with the base facing up. Mark the base to evenly space the legs **(A).**

• Install a drill bit into the drill. Drill into each marking on the spool.

• Apply wood glue to one leg short end. Center one leg below one hole on the spool base. Attach the leg using a screw **(B).**

tip

Instead of making legs, purchase readymade wooden legs or casters to attach to the ottoman.

• Repeat to attach the remaining legs.

• Spray paint the spool base and legs.

• Measure the spool height, excluding the feet; record as the slat length.

• Measure the spool circumference,

A
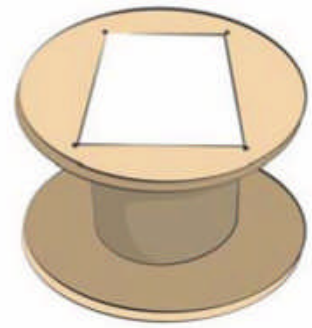
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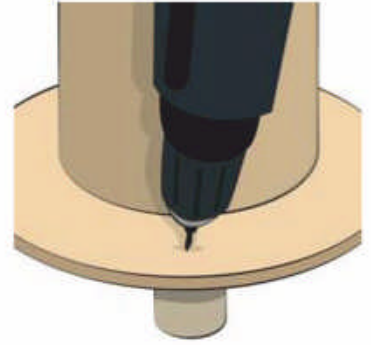
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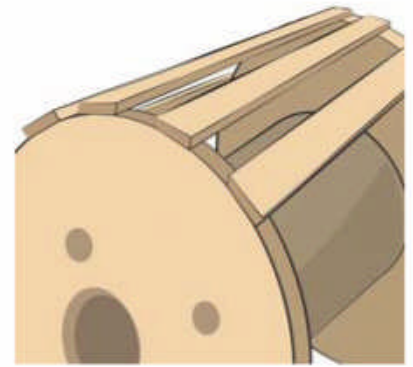
and then divide the measurement by 1.75; record as the number of needed slats.

• From the wood trim, cut as many pieces as needed according the recorded measurement x the slat length measurement.

• Position the spool on its side. Using wood glue, attach approximately six slats to the spool 1" apart, making sure to align the slat short ends with the spool base and top **(C).** Once dry, rotate the spool and attach another six slats.

• Repeat until the entire spool circumference has slats attached.

• Once dry, measure the spool circumference; record.

- From the batting, cut one rectangle according to the spool height x the spool circumference.

- Wrap the spool center with the batting rectangle; attach using a staple gun **(D).**

- Apply wood glue to the spool top. Center the foam cushion over the top; hand-press to secure. Once dry, trim the foam cushion edges even with the spool top edge.

- If desired, add one or two layers of batting over the foam cushion for a rounder shape.
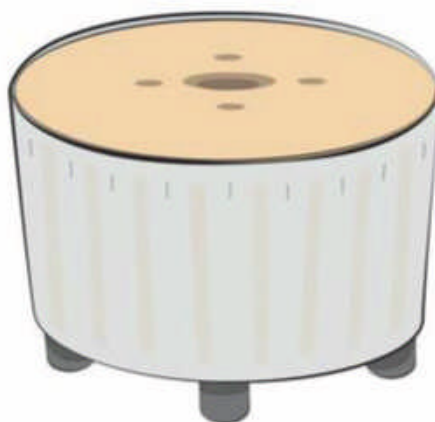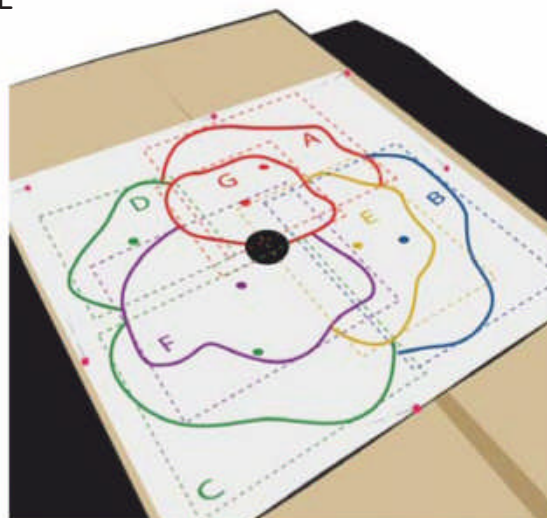
EMBROIDER

- Load the appliqué flower designs onto the machine.

- Print the design template.

- Cut a circle of ultrasuede fabric 2″ larger than the spool-top diameter. Designate as the embroidery panel. Find the panel vertical and horizontal centerlines.

D

E

- Position the embroidery panel right side up on a flat work surface. Center the design template right side up over the embroidery panel. Using tracing paper and a tracing tool, transfer the design boxes and centerpoints onto the panel **(E).**

- Fuse one interfacing piece to each appliqué rectangle wrong side according to the manufacturer's instructions.

- Hoop a piece of paper-release adhesive tear-away stabilizer. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

- Position the embroidery panel right side up over the hooped stabilizer, centering the Flower-A centerpoint within the hoop and making sure the design box edges are parallel to the hoop edges; finger-press to secure.

- Place the hoop onto the machine. Embroider the basting stitch, and then placement stitch.

- Remove the paper backing from one appliqué rectangle wrong side. Center the appliqué rectangle right side up over the placement stitching; finger-press to secure.

- Embroider the tacking stitch. Remove the hoop from the machine, but don't remove the stabilizer from the hoop.

- Trim away the excess appliqué fabric as close to the design perimeter as possible using appliqué scissors.

- Place the hoop onto the machine. Embroider the remaining design.

- Remove the hoop from the machine and the stabilizer from the hoop.

Tear away the excess stabilizer from the design perimeter.

- Repeat to embroider the remaining designs. If needed, redraw the design boxes and centerpoints.

- If any gaps are visible between the flower petals, fill in the areas using a zigzag stitch.

- Hoop a piece of paper-release adhesive tear-away stabilizer. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

- Position the embroidery panel right side up over the hooped stabilizer, centering the entire flower design within the hoop; finger-press to secure.

- Place the hoop onto the machine. Embroider the flower center.

CONSTRUCT

- Cut a rectangle of ultrasuede fabric 3" larger than the spool height and 2" longer than the spool circumference. Designate as the side panel.

- Fold the side panel in half widthwise with right sides together; pin. Stitch the short edge using a ¾" seam allowance. Trim the seam allowances, and then press open.

- Turn the side panel right side out. Place the panel over the spool to make sure it fits snugly.

- Trim the embroidery panel 1" larger than the spool circumference, centering the design within the circle.

- From the ultrasuede fabric, cut one strip 2½"x the spool circumference, plus 1" for seam allowance.

- From the cording, cut a length according to the spool circumference, plus 1" for seam allowance.

- Center the cording piece over the strip wrong side, and then fold the strip in half lengthwise with wrong sides together; pin.

- Install a zipper or piping foot onto the machine. Stitch the fabric as close to the cording as possible, making sure not to stretch the piping strip during stitching. Trim the seam allowance to ½".

- Position the piping over the embroidery panel right side, aligning the piping raw edge with the circle perimeter.

- Remove ½" of cording from one piping short end, and then position the short end beyond the circle perimeter. Using a zipper or piping foot, baste the piping to the panel **(F).**

- Once the opposite piping short end is reached, overlap the piping beginning, and then position the short end beyond the panel perimeter. Trim the excess piping ends beyond the circle perimeter. Remove ½" of cording from the piping short end **(G).**

- Quarter-mark the embroidery panel perimeter and side panel upper edge. Position the panels with right sides together, aligning the side-panel upper edge with the embroidery-panel perimeter and quarter marks; pin **(H).** Determine the seam allowance based on how to evenly distribute the embroidery panel around the side panel.

- Select a basting stitch length on the machine. Stitch the embroidery and side panel, and then turn right side out. Place the ottoman cover over

F

G

H
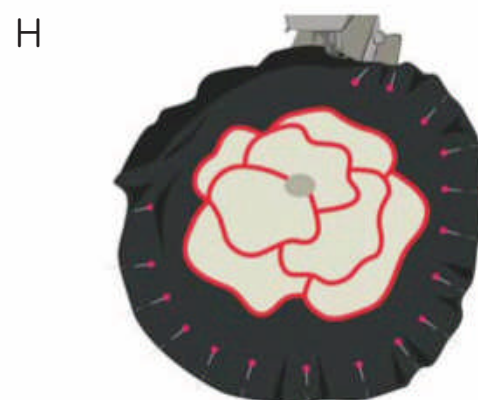
the spool to check the fit. If satisfied with the fit, select a 3mm stitch length on the machine. Stitch over the previous stitching line.

- Turn the cover right side out. Place the cover over the spool. Secure the cover raw lower edge to the spool base wrong side using a staple gun. 𝓔

DESIGNS
Download the appliqué flower designs from sewdaily.com/go/CMEfreebies until April 30, 2021. The design will be available after the expiration date at machineembroiderygeek.com.

SOURCE
Therm O Web carries HeatnBond Lite fusible web: thermowebonline.com.

BY MILINDA JAY
STEPHENSON

Add cute embroidered pockets to a readymade apron for a custom kitchen look. Plus, learn how to stitch an apron without a pattern.

Posy
Pockets
Smock

Download the free flower pocket design from sewdaily.com/go/CMEfreebies until April 30, 2021. Find the design at milindajay.com after the expiration date.

MATERIALS

Supplies listed are enough to make one embroidered pocket.

+ Readymade apron

+ Two 10" squares of canvas

+ Tear-away stabilizer

+ Thread: bobbin & embroidery

+ Decorative ribbon in various colors and widths

EMBROIDER

• Download the Posy Pocket design from sewdaily.com/go/CMEfreebies. Load the design onto the embroidery machine.

• Hoop a piece of tear-away stabilizer and one canvas square right side up, centering the square within the hoop.

• Place the hoop onto the machine. Embroider the flowers, changing thread colors as desired.

• Center the remaining canvas square wrong side up over the flower designs. Embroider the pocket perimeter. Remove the hoop from the machine and the fabric from the hoop.

• Trim the excess fabric and stabilizer beyond the pocket perimeter, leaving a ¼" seam allowance. Trim each pocket corner **(A).**

• Turn the pocket right side out through the opening; press flat

A
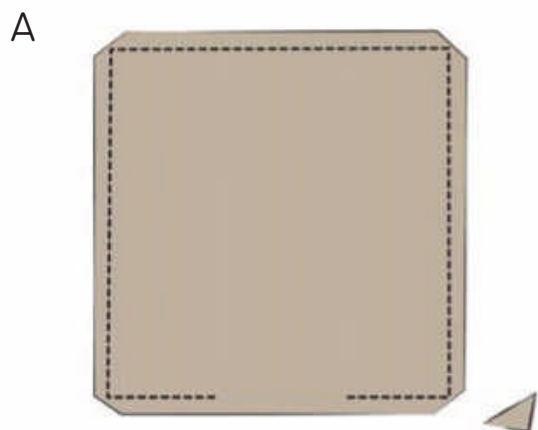
CONSTRUCT

• Audition the pockets over the apron with right sides facing up, making sure the pocket edge with the opening is the lower or side edge depending on the orientation. Once satisfied, edgestitch each pocket side and lower edge to secure. Stitch the decorative ribbon in place across the apron lower edge. 🌀

DESIGN
Download the Posy Pocket design from sewdaily.com/go/CMEfreebies until April 30, 2021. Find the design at milindajay.com after the expiration date.

EASY APRON

Learn how to easily draft and construct an apron.

MATERIALS

+ 1 yard each of two coordinating woven print fabrics (exterior & lining)
+ 90" length of 5/8"-wide grosgrain ribbon
+ Pattern or tracing paper
+ Straight ruler
+ Serger (optional)

DRAFT

- Position a piece of pattern or tracing paper on a flat work surface. Draw a straight vertical line the length of the paper near the left edge. Designate as the center-front edge.

- Draw a 4¾"-long line perpendicular to the center-front edge near the pattern paper upper edge. Designate the line as the neckline.

- Draw a 7"-long line perpendicular to the center-front edge and 11½" below the neckline. Designate as the waistline.

- Connect the neckline endpoint to the waistline endpoint with a diagonal line.

- Draw a 13"-long line perpendicular to the center-front edge and 21" below the waistline. Designate as the lower edge.

- Connect the waistline endpoint to the lower edge endpoint with a diagonal line **(1).**

- Cut out the pattern.

CUT

- From the exterior and lining fabric, cut one apron from each fabric on the fold.

- From the ribbon, cut two 15" lengths for the neck ties and two 30" lengths for the waist ties.

CONSTRUCT

- Position the apron lining right side up on a flat work surface. Position one neck-tie short end ⅝" from the right neckline/side seam intersection along the apron neckline with right sides together and raw edges even; pin.

- Repeat to position the remaining neck-tie short end ⅝" from the left edge.

- Center one waist-tie short end over the apron side seam at the waistline with right sides together and raw edges even; pin.

- Repeat to position the remaining waist-tie short end over the opposite side seam **(2).**

- Position the apron exterior over the lining with right sides together and perimeter aligned; pin. Stitch or serge the apron perimeter, leaving a 3"-long centered opening along the lower edge for turning.

- Turn the apron right side out through the opening; press flat.

- Machine stitch the opening closed.

1
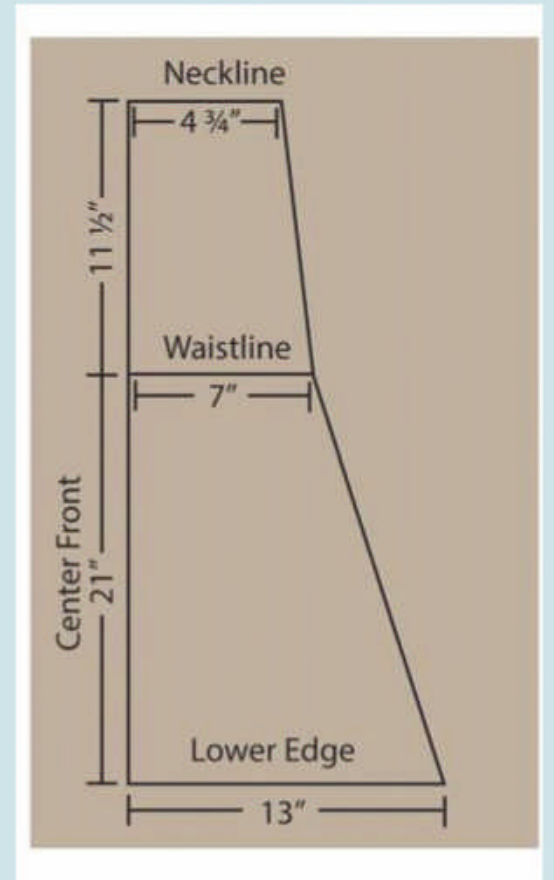
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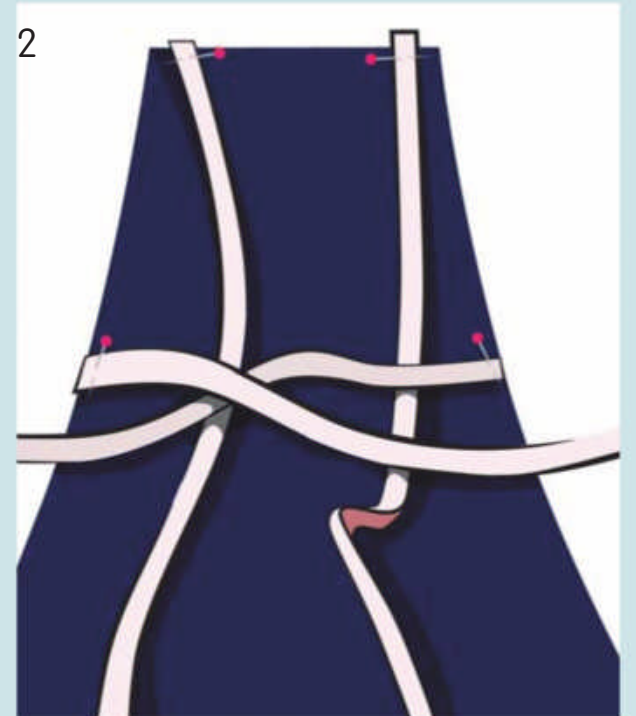
Aloha Hoodie

BY STACY SCHLYER

If you're looking for motivation to hit the gym, why not stitch a custom athleisure garment? Use an existing pattern to create a tropical pieced hoodie with hibiscus embroidery to look fabulous in or outside the gym.

MATERIALS

+ Cropped pullover hoodie (such as Sew Daily Carlton Cropped Hoodie; see "Source.")

+ 1 yard each of white quilted knit fabric, tropical knit fabric & coordinating knit fabric

+ Cut-away stabilizer

+ Thread: all-purpose, bobbin & embroidery

+ Water-soluble marker

+ Temporary spray adhesive

+ Blind hem foot or ⅜"-wide double-sided fusible web tape

+ Hibiscus border design (approximately 2¾"x6¾"; see "Design.")

CUT

• From the white quilted knit fabric, cut one front on the fold, one back on the fold and two hoods.

• From the tropical knit fabric, cut two upper sleeves.

• From the coordinating knit fabric, cut two lower sleeves, two sides and one waistband on the fold.

EMBROIDER

• Print multiple templates of the border design.

• Position the front panel right side up on a flat work surface. Position one template over the panel, aligning the design long lower edge ⅝" from the left side seam and centered between the panel armscye and lower edge; pin **(A).**

• Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary spray adhesive. Position the front panel right side up over the stabilizer, centering the template within the hoop; finger-press to secure. Place the hoop onto the machine,
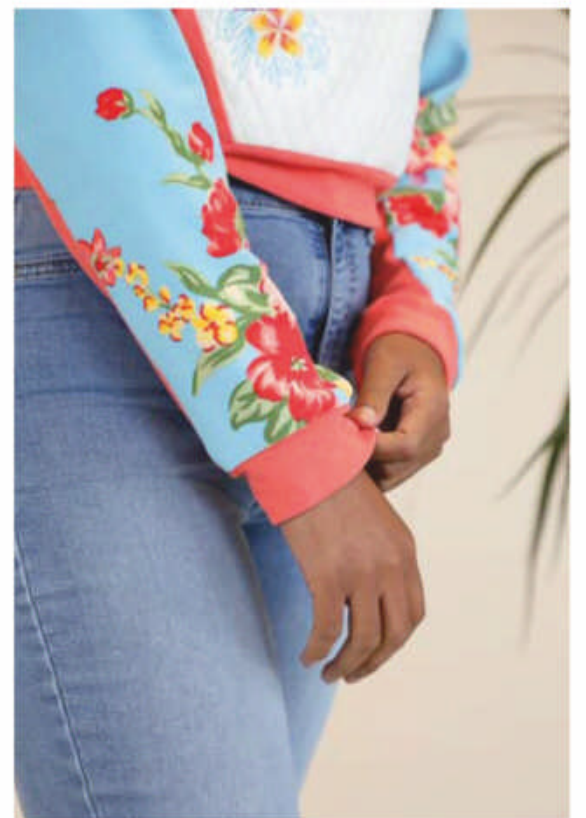
A

making sure the needle aligns with the template centerpoint. Remove the template. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the stabilizer from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider a design along the front-panel right side seam, making sure to mirror the design.

- Pin the two hoods with right sides together. Stitch the center-back seam; press open.

- Audition the templates over the hood, aligning the design long lower edges ¼" from the hood foldline and spacing them evenly to fill the entire area without extending beyond the neckline seamlines **(B).** If needed, slightly overlap the design short edges to fit within the design area. Once satisfied with the design placement, mark each design centerpoint. The featured hoodie has five designs along the hood front edge.

- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary spray adhesive. Position the hood

B

right side up over the stabilizer, centering the first design centerpoint within the hoop; finger-press to secure. Place the hoop onto the machine, making sure the needle aligns with the design centerpoint. Remove the template. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the stabilizer from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider the remaining designs.

CONSTRUCT

- Finish the hood front edge using a blind hem foot according to the manufacturer's instructions. Or adhere fusible web tape to the hood front raw edge according to the manufacturer's instructions. Remove the paper backing. Fold the hood front edge along the foldline with wrong sides together; press to fuse.

- Construct the hoodie according to the pattern instructions. *E*

DESIGNS
Hibiscus border design: Embroidery Library, Heavenly Hibiscus Border (M19094); emblibrary.com.

SOURCE
Sew Daily carries the Carlton Cropped Hoodie: sewdaily.com.

Light in Flight

BY JULIA GRIFFEY

Download the bird designs from sewdaily.com/go/ CMEfreebies until April 30, 2021. Purchase the designs at machineembroiderygeek. com after the expiration date.

Upcycle a worn-out lamp and shade found at a thrift store or update an existing lamp with chic embroidery perfect for any room in your house.

MATERIALS

+ Readymade lamp with cylindrical shade or lamp base & cylindrical lampshade ring set (See "Sources.")

+ Mediumweight woven fabric (such as flour-sack fabric) & mediumweight fusible interfacing (amount according to shade measurements)

+ ¾"-wide grosgrain ribbon (amount according to shade measurements)

+ Paper-release adhesive tear-away stabilizer

+ Adhesive styrene (See "Sources.")

+ Lampshade glue (See "Sources.")

+ Clothespins or binder clips

+ Spray paint & polyurethane spray paint (optional)

+ Bird outline designs (See "Designs.")

PREPARE

- If desired, paint the lamp base using spray paint. Once dry, apply polyurethane spray paint according to manufacturer's instructions.

- If upcycling the existing lamp shade, remove the lamp rings from the shade material.

- Using the existing shade as a pattern, cut one shade each from the woven fabric and interfacing 1" larger than the existing shade perimeter.

- If creating a new lampshade, determine the shade length measurement by multiplying the lamp-ring diameter by 3.14 (pi), and then add 2" seam allowance. For example: (10"x3.14)+2"=33.4".

- From the woven fabric and interfacing, cut one shade each according to the lamp-base height x the shade length measurement.

EMBROIDER

- Print multiple templates for each design.

- Position the shade right side up on a flat surface. Pin the design templates on the shade as desired. The featured shade has designs randomly placed along the lower half of the shade, but facing the same general direction and positioned at least 1" from the perimeter.

- Load the bird designs onto the machine.

- Hoop a piece of paper-release adhesive tear-away stabilizer. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

- Position the shade right side up over the hooped stabilizer, centering as many designs in the hoop as possible; finger-press to secure. Place the hoop onto the machine.

- Remove the templates. Embroider the designs. Remove the hoop from the machine and the stabilizer from the hoop. Tear away the excess stabilizer from the design perimeters.

- Repeat to embroider the remaining designs.

CONSTRUCT

- Fuse the interfacing to the shade wrong side according to the manufacturer's instructions.

- Position the styrene with the paper backing right side up on a flat work surface. Remove the styrene paper backing to expose the adhesive.

- Center the embroidered shade right side up over styrene; finger-press to secure. Trim the styrene even with the shade perimeter **(A)**.

- Trim away approximately ⅜" from the styrene upper and lower edges and the left short edge.

- Finger-press the fabric shade left short edge approximately ⅜" toward the wrong side.

- Apply lampshade glue to the fabric shade upper-edge wrong side. Working slowly, wrap the fabric shade upper-edge wrong side around the upper lampshade ring approximately ⅜", making sure the shade left edge overlaps the right edge; secure using clothespins **(B)**.

- Repeat to attach the shade lower edge to the remaining lamp ring.

tip

Another method to attach the lamp rings is to glue double-fold bias tape around the lamp rings, and then slide the shade inside the bias tape.

- Glue a length of grosgrain ribbon over the shade upper edge, aligning one long edge with the shade edge; clothespin to secure **(C)**.

A

B

C
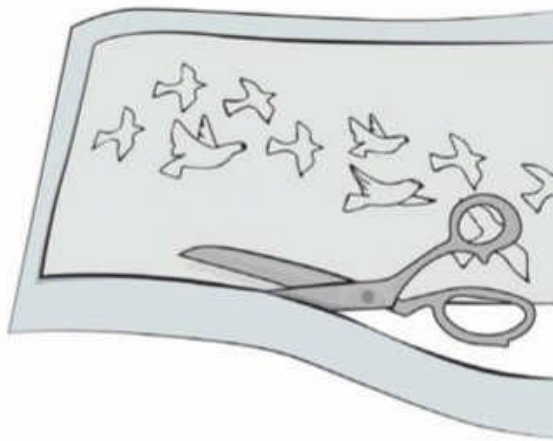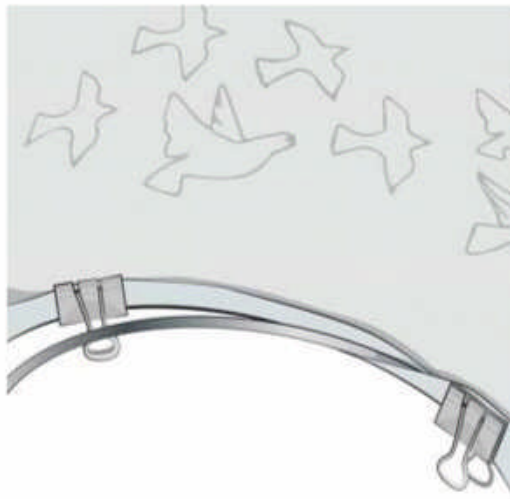
- Cut the ribbon ½" beyond the beginning ribbon short end. Fold the cut ribbon short end ½" toward the wrong side; glue to secure.

- Repeat to attach ribbon to the shade lower edge.

- Once the glue is dry, attach the shade to the lamp base. 𝓔

DESIGNS
Download the bird designs from sewdaily.com/go/CMEfreebies until April 30, 2021. The designs will be available after the expiration date at machineembroiderygeek.com.

SOURCE
Amazon carries lampshade glue: amazon.com.

Makely carries lampshade ring sets and adhesive styrene: makely.shop.

RTW *Refashion:* Tees

BY STACY SCHLYER

T-shirts are a wardrobe staple that are not only comfortable, but can be dressed up or down for any occasion. Learn how to easily embroider a ready-to-wear T-shirt to elevate it from basic to brilliant with machine embroidery.

Pocket Embroidery

Just because a readymade T-shirt has a pocket doesn't mean you can't adorn it with embroidery. Embroider a design onto the pocket, or add a design along the pocket upper edge, called a pocket topper, for a fun and custom look.

MATERIALS

+ Knit T-shirt with pocket
+ Cut-away stabilizer
+ Thread: all-purpose, bobbin & embroidery
+ Temporary spray adhesive
+ Seam ripper
+ Removable fabric marker
+ Painter's tape (optional)
+ Pocket-topper design or monkey design (See "Designs.")

EMBROIDER

• To embroider the pocket-topper design, trace the pocket upper and side edges using a removable fabric marker.

• Remove 2" of stitching below the pocket upper edge along each pocket side edge using a seam ripper. Fold the pocket upper edge downward; pin or tape to secure.

• Print a template of the pocket-topper design; cut out.

• Position the template over the T-Shirt front right side, aligning the design lower edge with the pocket upper edge line and centering the design between the pocket side edge lines; pin.

• If needed, reduce the design size to fit the pocket width. Print a new template, and then pin to the T-Shirt following the previous instructions.

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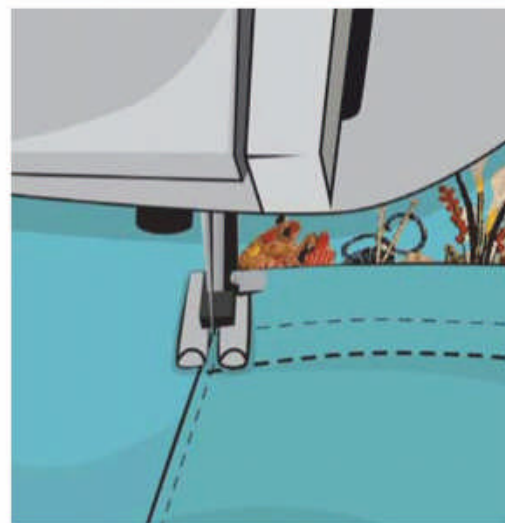
• Hoop a piece of cut-away stabilizer and the T-shirt front, centering the template within the hoop. Place the hoop onto the machine, making sure the needle aligns with the template centerpoint. Remove the template. Embroider the design, changing thread colors as desired.

• Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer beyond the design perimeter.

• Unfold the pocket with the right side facing up flat; pin. Stitch the pocket side edges following the previous stitching line **(A).**

T-Shirt Embroidery Basics

• Select designs with open area or less-dense stitching to maintain the fabric drape. Large, dense designs make the finished garment look stiff, lumpy and puckered around the embroidery.

• Choosing the correct stabilizer is just as important as the design. Tear-away stabilizer distorts the embroidery, creating fuzzy-looking stitches. Select a mesh, cut-away or fusible stabilizer that prevents the knit fabric from stretching during stitching. Once the T-shirt is hooped, use a basting stitch to prevent design distortion.

• Always use a ballpoint needle when embroidering T-shirts to prevent tears and runs in the knit fabric. Select the smallest needle size for the project. Choose size a 70/10 needle for lightweight knits or a size 80/12 needle for medium- to heavyweight knit fabric, including sweatshirt material.

• Launder the T-shirt before embroidery. Even the best quality shirts shrink over time, while embroidered designs don't, causing puckering and distortion.

B

- To embroider the monkey design, remove the pocket lower edge stitching using a seam ripper. Remove the pocket side edge stitching, beginning at each pocket lower edge and ending approximately 1½" below the upper edge.

- Print a template of the monkey design; cut out.

- Center the template over the pocket right side; pin.

- Hoop a piece of cut-away stabilizer. Spray the stabilizer with temporary spray adhesive. Position the pocket right side up over the stabilizer, centering the template within the hoop, and making sure not to stretch the pocket; finger-press to secure. Place the hoop onto the machine, making sure the needle aligns with the template centerpoint and the excess T-shirt fabric is away from the stitching area. Remove the template **(B).**

- Embroider the design, changing thread colors as desired. Remove the hoop from the machine and the stabilizer from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Position the pocket over the T-shirt front with right sides facing up; pin. Stitch the pocket lower and side edges following the previous stitching line.

Sleeve Embroidery

Embellish a long-sleeve T-shirt with a large design along one or both sleeves. Select a design specifically digitized for sleeves or a large-scale border design.

MATERIALS

+ Knit T-shirt with long sleeves

+ Cut-away stabilizer

+ Thread: all-purpose, bobbin & embroidery

+ Temporary spray adhesive

+ Seam ripper

+ Serger (optional)

+ Sleeve design (See "Designs.")

PREPARE

- Determine the sleeve to be embroidered. Turn the T-Shirt wrong side out. Remove the stitching from the side seam and underarm seam, beginning 3" above the T-Shirt lower edge and ending 8" beyond the underarm/side seam intersection along the underarm seam **(C).**

- Turn the T-shirt right side out. Position the sleeve to be embroidered as flat as possible on a work surface.

EMBROIDER

- Print a template of the design; cut out.

- Vertically center the template over the sleeve right side, aligning the template upper edge 1½" below the sleeve cap; pin.

- Hoop a piece of cut-away stabilizer and the sleeve, centering the template within the hoop and making sure the fabric is flat and smooth. Place the hoop onto the machine, making sure the needle aligns with the template centerpoint. Remove the template.

C
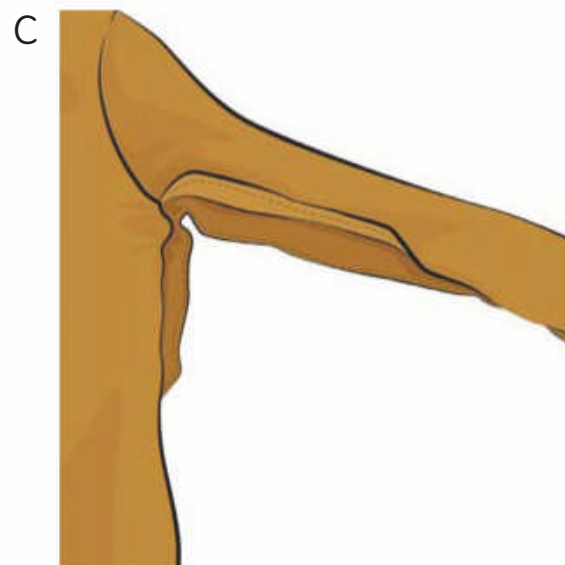
Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Position the T-shirt with right sides together along the open side seam and underarm seam; pin. Use a zigzag stitch or serger to stitch

D
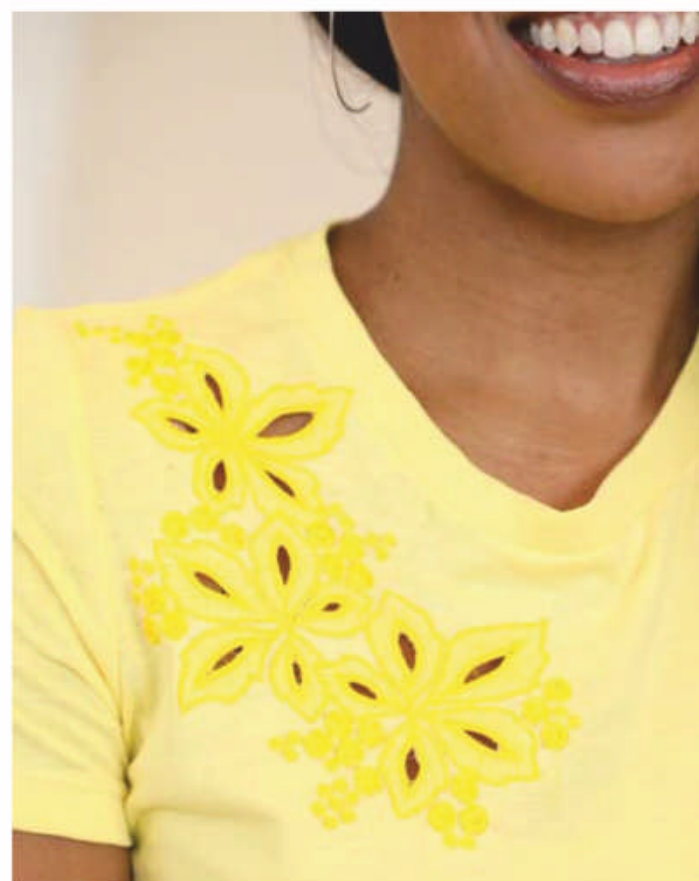
along the previous stitching line along the side seam and underarm seam.

Neckline Embroidery

Add a cutwork design to a basic T-shirt neckline for a fun peekaboo element that instantly adds interest to a casual look

.

MATERIALS

+ Knit T-shirt

+ Water-soluble stabilizer

+ Thread: bobbin & embroidery

+ Removable fabric marker

+ Small scissors

+ Cutwork flower designs (See "Designs.")

EMBROIDER

• Print a template of each design; cut out.

• Position the T-shirt right side up on a flat work surface.

• Audition the templates over the

T-shirt front, centering the designs below the right shoulder seam and following the neckline curve. If desired, overlap the designs. Once satisfied with the placements, mark the design centerlines. Remove the templates.

• Hoop a piece of water-soluble stabilizer and the T-shirt front, centering the first design centerlines within the hoop. Place the hoop onto the machine, making sure the needle aligns with the design centerpoint.

• Embroider the outline stitching. Remove the hoop from the machine, but don't remove the fabric from the hoop. Carefully cut away just the T-shirt fabric from inside each design-element outline stitching, making sure to keep the stabilizer intact **(D).**

• Place the hoop onto the machine. Embroider the remaining design.

• Remove the hoop from the machine and the fabric from the
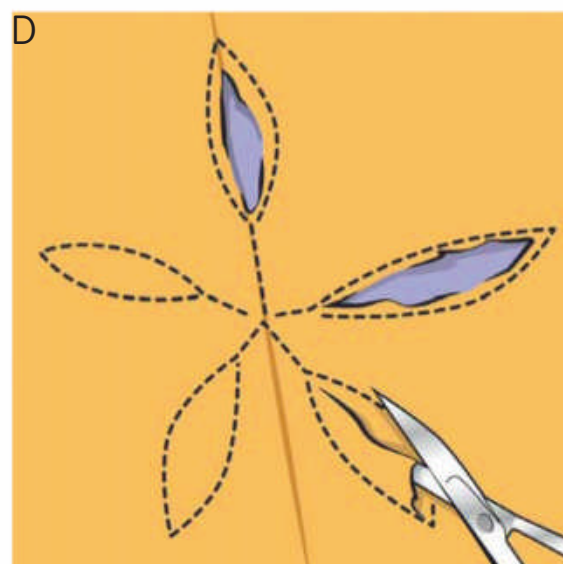
hoop. Cut away the excess stabilizer beyond the design perimeter.

• Repeat to embroider the remaining designs.

• Remove the excess stabilizer according to the manufacturer's instructions. 🅔

DESIGNS
Cutwork flower designs: EmbroideryManavi05, Cutwork Flowers One Color; embroiderymanavi05.etsy.com

Monkey design: Urban Threads, Lil' Monkey (UT1637); urbanthreads.com

Pocket topper design: Embroidery Library, Crafter Pocket Topper (A1921); emblibrary.com

Sleeve design: Urban Threads, Sewing Sleeve (UT7897); urbanthreads.com.

Folk *Floral*

BY BIANCA SPRINGER

Flaunt your free spirit in a flowy linen blouse with Bishop sleeves featuring feminine floral embroidery.

MATERIALS

+ Loose-fitting woven blouse with Bishop sleeves (such as Papercut Patterns Array Top/ Dress; see "Sources.")

+ Linen fabric (amount according to pattern envelope; see "Sources.")

+ Mediumweight cut-away stabilizer

+ Thread: all-purpose, bobbin & embroidery

+ Removable fabric marker

+ Floral design (approximately 4.47"x6.26"; see "Design")

PREPARE

• From the linen fabric, cut out the blouse pattern pieces according to the pattern instructions, excluding the sleeves.

• From the linen fabric, cut two sleeves 2" larger than the pattern perimeter. Trace the pattern perimeter onto the fabric using a removable fabric marker.

• Staystitch the blouse front and back necklines.

EMBROIDER

• Load the floral design onto the machine.

• Print two design templates. Cut out, leaving ¼" beyond each design perimeter.

• Position one sleeve right side up on a flat work surface. Determine the sleeve vertical centerline. Audition both design templates over the sleeve centerline, rotating the designs as desired. Once satisfied, mark each design centerline and rotation position onto the sleeve. The featured blouse positions the lower design 4" above the sleeve lower edge and the upper design

A

rotated 180º and abutting the lower design **(A).**

- Repeat to mark the design positions on the remaining sleeve, mirroring the designs if desired.

- Position the blouse front right side up on a flat work surface. Audition a design template over the front, rotating the design as desired. Once satisfied, mark the design center-lines and rotation position onto the front. The featured blouse positions the design 3" below the neckline/shoulder-seam intersection and 2" to the right of the center front.

- Hoop a piece of cut-away stabilizer and one sleeve, centering the upper design centerlines within the hoop. Place the hoop onto the machine.

- Embroider the upper design, changing thread colors as desired and clipping jump threads between color changes.

- Remove the hoop from the machine and the fabric from the hoop. Cut away the excess stabilizer beyond the design perimeter.

- Repeat to embroider the lower design on the sleeve, the remaining sleeve and blouse front.

- If needed, press the embroidery over a towel from the design wrong side to prevent crushed stitches.

CONSTRUCT

- Cut out each sleeve along the pattern-perimeter line. If needed, center the sleeve pattern over the sleeve right side and redraw the perimeter; cut out.

- Construct the blouse according to the pattern instructions. 🪙

DESIGN
Floral: Golden Needle Designs, Floral Fun; goldenneedledesigns.com

SOURCES
Papercut Patterns carries the Array Top/Dress pattern: papercutpatterns.com.

Sew Much Fabric carries linen fabric: stores.smfabric.com.

Tune in

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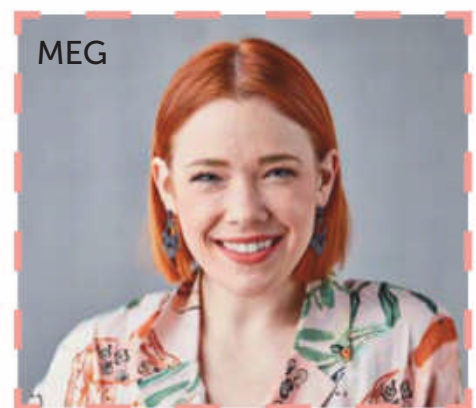
MEG

AMANDA

KATE

Modern Sewing, Seam by Seam.

The Cat's Pajamas

BY CAROLINE HULSE, SAMPLE BY AMANDA CARESTIO

These simple linen shorts are as simple to wear as they are to sew. Easily stitched up in an afternoon, these can double as PJ shorts.

MATERIALS

+ 1¼ yard of linen fabric
+ ¼ yard of contrast fabric for ruffle
+ 1¼" elastic
+ Thread: all-purpose & embroidery
+ Tear-away stabilizer
+ Bodkin or large safety pin
+ Removable fabric marker
+ Serger (optional)
+ Cat embroidery design (approx. 3½"x4"; see "Design.")

PREPARE

• Download the Drawstring Lounge Shorts pattern from sewdaily.com/go/CMEfreebies for free until April 30, 2021. Find the pattern at sew-daily.com after the expiration date.

• Print and tile the pattern.

• Using your hip measurement and the size chart above as a guide, cut out the pattern pieces for two short backs and one short front. Transfer all markings.

• On the remaining fabric, trace one short front pattern piece. Cut one rectangle that's about 5" wider and longer than the pattern piece.

• From the contrast fabric, cut two 4" x WOF strips.

• Measure 4" from the pattern side edge and 5" from the pattern lower edge and mark for the design placement.

EMBROIDER

• Download the Sunday Cat design from sewdaily.com/go/CMEfreebies for free until April 30, 2021. Find the embroidery design and the rest of the collection at sewdaily.com.

SIZE CHART

	XS	S	M	L	XL	2XL	3XL	4XL
Waist	24½"	27"	29½"	32"	34½"	37"	39½"	42"
Hip	35"	37½"	40"	42½"	45"	47½"	50"	52½"

• Hoop the fabric and tear-away stabilizer.

• Stitch the design at the placement mark. Remove the fabric from the hoop and remove the excess stabilizer from the stitching wrong side.

• Cut out the pattern piece following the traced line and finish the side, inseam and crotch curve edges.

CONSTRUCT

Use ⅝" seam allowances unless otherwise noted.

• Serge- or zigzag-finish the shorts outer edges.

• Pin one shorts back and one front piece with right sides together at the side seam; stitch. Press open the seam allowances. Serge- or zigzag-finish the shorts lower raw edge. Repeat for the remaining front and back pieces.

• Fold a contrast fabric strip in half with wrong sides together; serge- or zigzag-finish the long raw edge. Sew a gathering stitch along the upper finished edge of the strip, and gather the strip.

sunday

monday

tuesday

EXCLUSIVE *CME* CAT LIFE DAYS OF THE WEEK COLLECTION

Created by hand embroidery artist Mollie Johanson, this embroidery design collection offers a modern take on vintage redwork days-of-the-week designs. From cats in baths to cats on the phone to cats sending email, this collection is irresistibly cute! Create a custom set of pajamas using the featured pattern, a sweet set of tea towels, a week's worth of embroidered face masks and more. Find the full collection at sewdaily.com.

wednesday

thursday

friday

saturday

- Position one leg flat with right side up. Pin the ruffle in place on the shorts lower edge with right sides togeher. Stitch, turn the ruffle away from the shorts and press the seam allowance toward the shorts. Edgestitch the ruffle seam allowance from the shorts lower edge right side. Repeat to create and attach a ruffle to the remaining shorts leg.

- Pin and stitch the inner leg seam with right sides together, stitching through the shorts and the ruffle. Serge- or zigzag-finish the seam and press the seam allowance to the back. Repeat to stitch the second leg.

- Turn one leg right side out and place it inside the opposite leg, matching the seams and edges. Pin, and then stitch the crotch seam from the upper waistband edge to the point on the front and back.

- Finish the shorts upper raw edge. Press the edge 1½" toward the wrong side to form a casing for the elastic. Pin, and then stitch ¼" from the finished edge, leaving an opening to insert the elastic.

- Using a bodkin or safety pin, insert the elastic, stitch the ends together securely and stitch the casing opening closed. *C*

DESIGN
Download the Sunday Cat design from sewdaily.com/go/CMEfreebies for free until April 30, 2021. Find the full collection at sewdaily.com.

Pick a Pattern:
Pinafore Party

BY AMANDA CARESTIO

Pinafores are a favorite garment for transitioning between seasons. Pair them with leggings and a ruffle-sleeve blouse for cooler weather or tanks and sandals for spring and summer. And they're a perfect canvas for customizing with embroidery. From the straps to the bib to the pockets, depending on their construction, pinafores offer a variety of spots that are begging for embroidered embellishment. Here are a few of our favorites to try.

YORK PINAFORE
by Helen's Closet

This modern take on the pinafore is quick to stitch and creates a loose layering piece that we love for spring. Consider embroidering a curved design along the neckline, a motif or simple border along the thick straps or go right for the pockets: place embroidery along the upper straight pocket edge or along the curved outer edge.

helensclosetpatterns.com

PAONIA PINAFORE
by Sew News

Pick this design if you're looking for a loose-fit silhouette. Machine embroidery will really pop when paired with this simple, straightforward design. Add embroidery along the top upper edge – two corner designs – or along the split seams at the dress hemline – or both!
sewdaily.com

FIONA SUNDRESS
by Closet Core Patterns

The Fiona Sundress combines a classic overall dress with feminine sundress details. There are so many embroidery placement options with this dress! Dress up the utility style pockets with embroidery or create additional impact along the button placket for a placket that pops.
closetcorepatterns.com

CLEO PINAFORE
by Tilly and the Buttons

The Cleo is a classic overall dress. It works in so many fabrics, but in denim, it really sings! Add embroidery to this dress to accent the too-cute center-front pouch pocket or embellish the patch pockets with a mirrored motif.
tillyandthebuttons.com

THE PIPPI PINAFORE
by Jennifer Lauren Handmade

The Pippi Pinafore has a number of features that offer a slight nod to vintage styling. Those big curved pockets would be the perfect spot for a corner or curved corner embroidery design. Or consider a coordinating design on the straps. So many options!
jenniferlaurenvintage.com

DANI PINAFORE
by Seamwork

For a slightly more dressy take on the standard pinafore, try the Dani. A deep v-neck definitely ups the drama. Embellish the neckline with a floral border for a high-end effect or add embroidered details around the center-front seam to accentuate the waist.
seamwork.com

Janet Hayes of

Golden Needle Designs

When she went back to work after being a stay-at-home mom for a few years, Janet Hayes's first job was at a commercial embroidery shop. She was a seamstress initially, but had to teach herself to use the commercial embroidery machine when both of the other employees went on vacation for a month. That was when the love affair began! Janet has always loved art and sewing, so creating embroidery designs was the perfect match.

How do you stay creative?

Creativity is in my nature. I always feel the need to create. If I'm not creating, I'm not happy. I stay creative by thinking of new embroidery ideas that I would like to make as gifts or for my own projects. I'm usually happy with the things I make, but once in a while, it looks much better in my mind than it does embroidered! Those are the ones that never make it to our website.

What do you love the most about the work you do?

My favorite part of this business is when someone tells me how much they love my designs. It inspires me and drives me to constantly strive for perfection. I actually love all of it. I love drawing the designs, digitizing them, sewing them out and then deciding how I want to use them. It never feels like work to me. I start feeling guilty for "playing" all day.

Where do you find inspiration?

I draw inspiration from so many different places. I can look at a toy and begin to wonder what type of toys I can make as in-the-hoop designs or see pretty artwork and wonder how something similar might look as an embroidery design. Looking at a pretty shirt may lead to me wondering what type of embroidery I'd like to try on it. I also find the beautiful embroidery that others do inspiring.

What are your favorite current trends in machine embroidery?

I just love making free-standing lace jewelry with the embroidery machine because it turns out so beautiful, and you can be so creative with beads and accents after you've embroidered it. It's so much fun to pick out colors that will match a certain outfit perfectly.
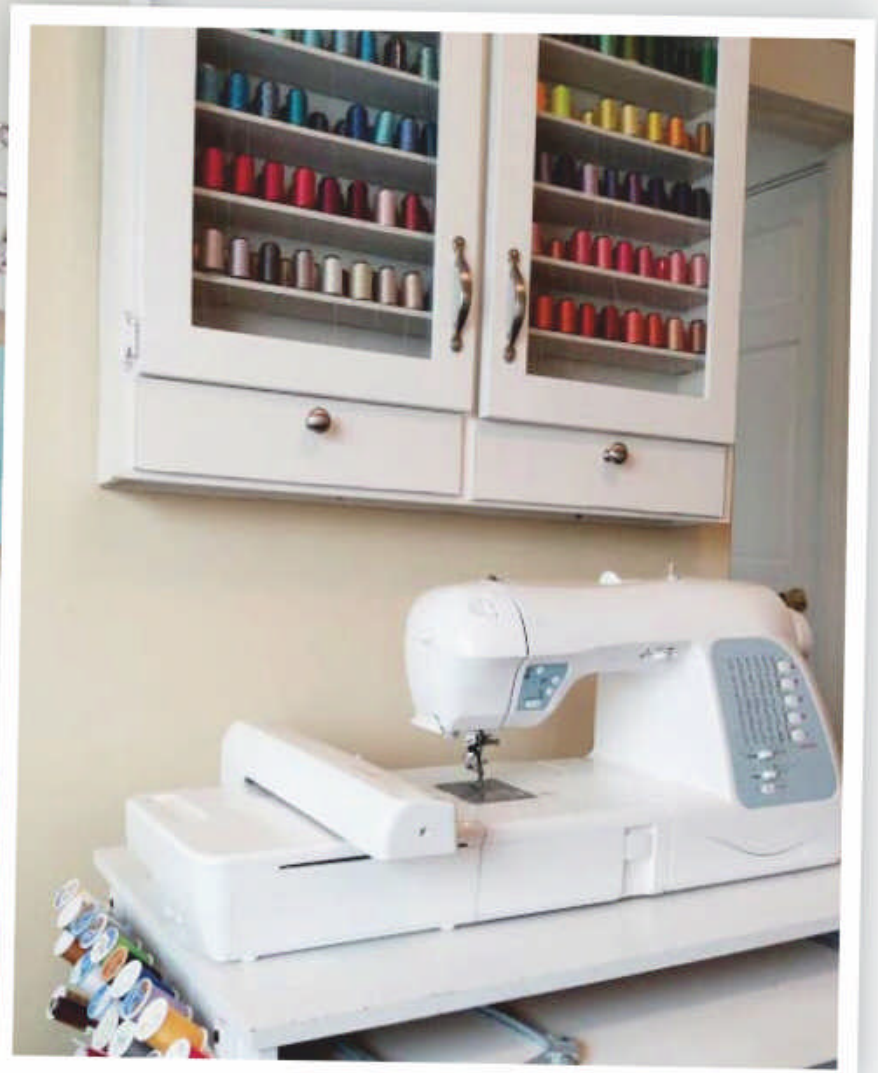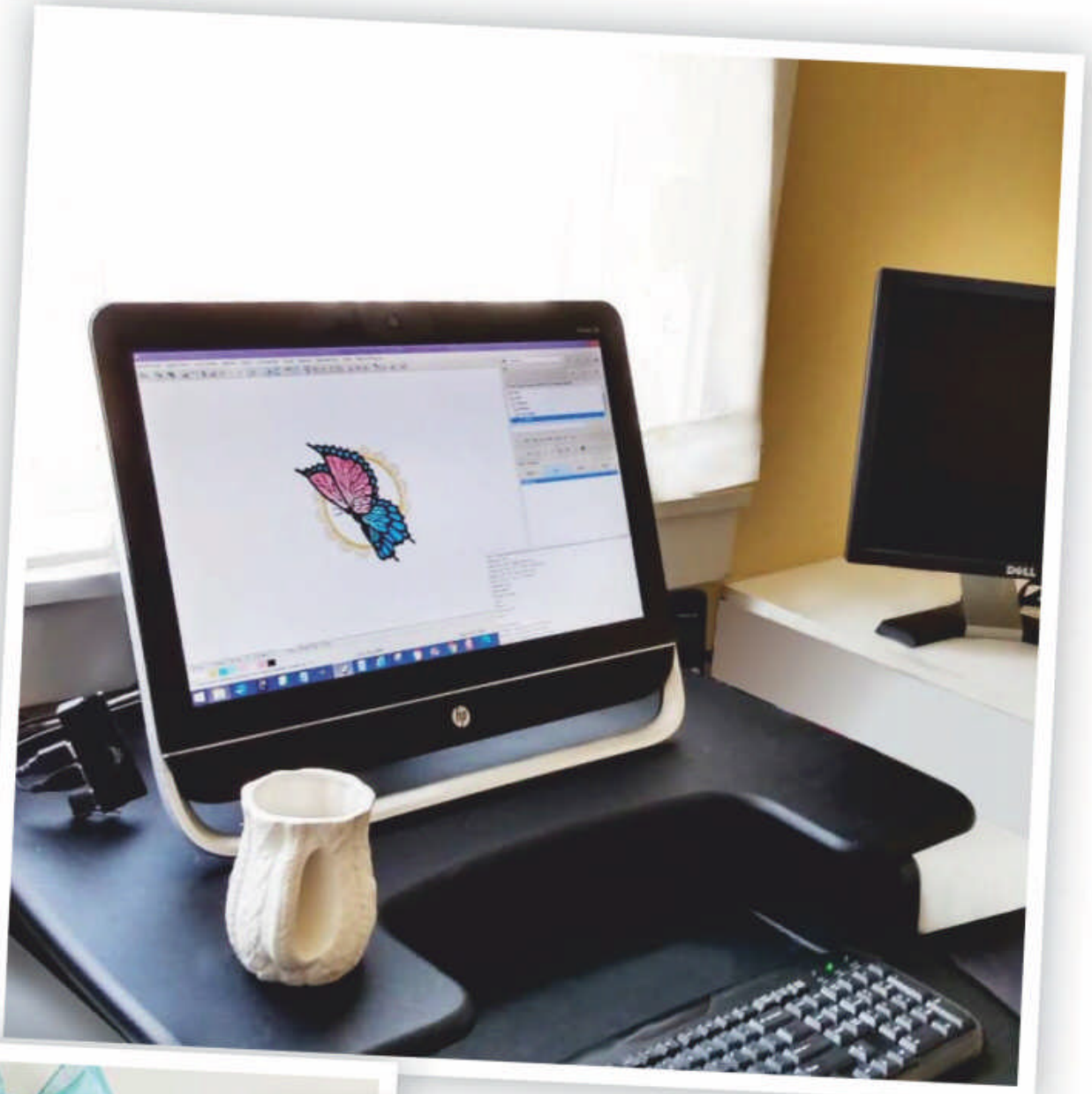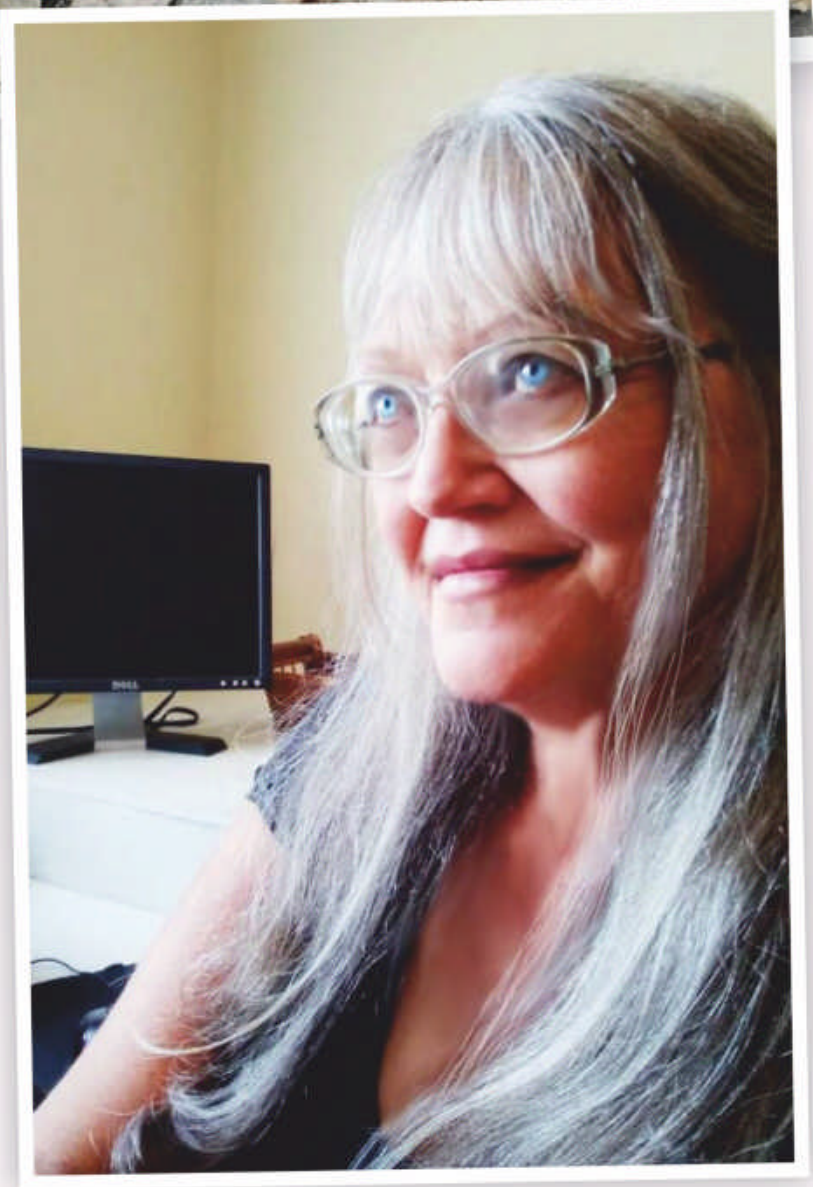
Where do you think machine embroidery is headed?

I believe more young people will become interested in machine embroidery, and I think embroidery design projects that serve a useful purpose are going to be very popular. I also think embroidery for quilts will remain a favorite mainstay for embroiderers for quite some time. I believe embroiderers are going to want to see more unique embroidery projects.

What is your creative motto?

Dream. Create. Repeat. *&*

. . . .

For more info on Janet and her work, visit goldenneedledesigns.com, @goldenneedledesigns on Instagram and Golden Needle Designs on Facebook.

Discover beginner tips and advice for machine embroidery newbies from Managing Editor Kate Zaynard.

Q *I love the look of freestanding lace designs but I only have a 4x4 hoop. Is it okay to reduce the size of FSL designs?*

A I love FSL designs too, and I understand the temptation! The short answer is that it's generally not a good idea to change the size of freestanding lace designs.

When you change a design size on your computer screen, the computer in the machine reduces or increases the size of the stitches in order to make the design smaller or larger. For small adjustments, this doesn't matter — adding a tiny increment to a stitch doesn't really have much impact. But the greater the adjustment, the more difference it makes — enlarging a design too much creates long, spaced-out stitches that don't lay right and snag easily. Even worse, shrinking a design too much makes the stitching incredibly small and dense. The results of this are not pretty; the stitches don't lay nicely, the needle and thread are both more likely to break because of the density of the stitches they're going through and the fabric often puckers and sometimes tears because it's being punctured so many times in one place. (Ask me how I know.)

The general recommendation is to not change the size of a design more than 10% in either direction. Keep in mind that if you have embroidery software, it probably has a function that allows you to sidestep this. Instead of just changing the stitch size, the software is capable of adjusting the number of stitches so the design stitches out as intended, just smaller.

But back to freestanding lace. Unfortunately, freestanding lace is an exception to the 10% rule. Because it's designed to stand by itself after the stabilizer is removed, the stitching is usually very dense to start out with — and it's a balanced density. Make it much denser and you're going to get a needle-breaking mess; make it much larger and it will unravel once the stabilizer is gone. You may be able to get away with up to 3% in either direction, but I wouldn't risk more than that. If you have software, you may be able to go a little further, but be sure to do a test stitch to make sure it's going to work before undertaking a big project.

The good news is there are lots of FSL designs out there that will fit in a 4x4 hoop, especially if you like 3D décor pieces or accessories, which are often made of small panels that are stitched together after embroidering. Or look for FSL charms! Visit your favorite online embroidery shop and search their freestanding lace category. I bet you'll find something you love that will fit in your hoop.

Q *What needle should I use for machine embroidery?*

A As a general rule, you should use an embroidery needle for machine embroidery. These needles are specifically engineered to make your embroidery better (and less frustrating!).

Embroidery machines tend to stitch faster and for a more sustained amount of time than a sewing machine, which does a lot of starting and stopping. Because of this, there's a lot of thread running through the needle, which is going in and out of the fabric hundreds — sometimes over a thousand — times per minute. Embroidery stitching creates a lot of friction on the needle, which can weaken the thread as it runs through, causing breakage. Embroidery needles are designed to resist this, most notably through a larger eye and a specially shaped scarf. Embroidery needles usually have universal tips, which work for just about everything, though if you happen to run across ballpoint embroidery needles, it's a good idea to pick up a pack to have on hand when embroidering knits. Also keep an eye out for chrome embroidery needles. The material is heat resistant and reduces friction, which helps reduce breakage even more.

There are, however, some exceptions to the general embroidery-needle rule. If you're embroidering on leather, you'll definitely want to use a leather needle — it's vital to have the chisel tip to help punch through the material. For heavyweight fabric and very thin leathers, you can use a topstitch needle. They're good on heavier fabric, and they have a large eye that's meant to allow topstitching thread to move through easily, but also works to reduce friction on embroidery thread. And finally, if you're embroidering with metallic thread, always, always, always use a metallic needle. It also has an extra-large eye to keep friction low. You'll discover that embroidering metallic thread with any other needle type is a nightmare of thread breakage and constantly rethreading the machine.

As a note, if you run out of embroidery needles unexpectedly and you need an emergency replacement, topstitch or metallic needles are your best bet. Use the former for heavier fabrics and the latter for lighter weights.

Q *As a beginner, in-the-hoop projects intimidate me – everything has to be aligned so perfectly! What are some tips to help me with ITH stitch out success?*

A You shouldn't be afraid of ITH projects! It's true that everything needs to be aligned perfectly — but that's the digitizer's problem, not yours. By the time the design gets to you, it should be easy to work with and everything should be clearly marked with placement stitches.

When working with an in-the-hoop design, you'll always get a set of instructions that will take you through the process step-by-step. Read through the instructions thoroughly before beginning and make sure everything makes sense. Take note whether the project is created in one or more hooping and make sure you have all the required materials.

Most ITH projects have you precut pieces of fabric, and they are almost always larger than what you actually need. This is so that if the fabric isn't perfectly centered, it won't matter because there's extra fabric. When I'm writing instructions for ITH designs, I always add at least 2" to the dimensions of the fabric, sometimes more.

ITH projects work differently depending on the designer, but many of them have one thing in common — placement lines. These lines, stitched onto the stabilizer or the project at different points in the process, show you exactly where to place your fabric or other elements. Sometimes you'll need to cover the lines completely with fabric and sometimes you'll align fabric or ribbons with the lines. Check your instructions to find out which kind of placement line you're working with on that step and whether to place right side up or right side down.

Remember — the alignment is all on the digitizer. Just follow the instructions, step by step, and don't remove the project from the hoop until instructed to. It's almost impossible to rehoop something in the exact same spot once it's out of the hoop, but as long as nothing shifts in the hoop, the machine and the design will work together to make sure everything aligns and stitches perfectly. *e*

Travel Tassels

BY MEG HEALY

Whether you're going on a day trip or just out for a walk, feel like you're in the heart of an Italian piazza wherever you are in a breezy dress with cross-stitch inspired embroidery. Dresses are always a great choice, since you can put all your effort into only one garment.

Finish the garment with a lot of tassels! Think tassel belt, tassel trims along the sleeves — you can even style with a bag that has tassels.

DRESS PATTERN

Opt for a breezy dress pattern with a comfortable fit, half sleeves and some fullness around the neckline. Have a blouse pattern that you like with these characteristics? Lengthen the hem to be a dress!

Dasha Dress
by The Foldline

¾ Sleeve Dress
by BurdaStyle (#102B 03/2016)

The Wilder Gown
by Friday Pattern Company

FABRIC COLOR PALETTE

Think natural fibers such as cottons, linens and denims in a neutral tone like blue or grey for a simple background that makes the embroidery pop.
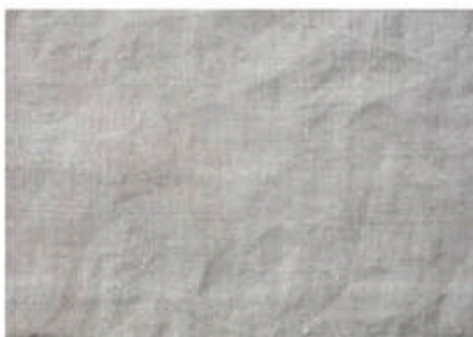
FINAL TOUCHES

This look really is all about the embroidery! Stitch cross-stitch inspired motifs in various locations around the garment with integrated crosses and stars to bring everything together.
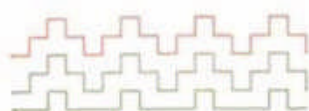
Adobe Brick Border
Sew Daily
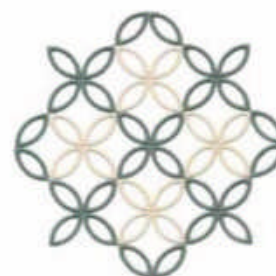
Diamond Block
OESD

Elegant Flourishes: Delicate Square
Embroidery Library

Winter Stars Border
MySewNet Design

contributors

colleen bell
("Peekaboo Lace Tote"—page 24) has a long history of embroidery, first as a young teen in the 60's with hip embellished bell bottoms to the innovation of the embroidery machine, which has become her passion.
the-embroiderist.com

julia griffey
("Light in Flight"—page 47 and "Peony Pouf"—page 36) is a machine embroidery enthusiast who shares her projects and designs on her blog, Machine Embroidery Geek. She has an MFA in new media design and an MA in apparel design.

machineembroiderygeek.com

stacy schlyer
("RTW Refashion: Tees"—page 50 and "Aloha Hoodie"—page 44) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily.
**stacysews.com**

bianca springer
("Honeycomb Handbag"—page 32 and "Folk Floral"—page 54) is a native of The Bahamas who learned to sew at her mother's side. She now resides in Pearland, TX with her husband, daughter and son. They all serve as endless inspiration for fabric experimentation and hand-embroidery designs. She teaches group and private sewing to anyone willing to learn.
thanksimadethem.blogspot.com

Learn More about the experts and designers featured in this issue at sewdaily.com.

milinda jay stephenson
("Posy Pockets Smock"—page 41) is an author whose latest novel, *Annie Laura's Triumph*, published by Mercer University Press, documents the lives of sewing women in Florida in the early 19th century. Included are links to free embroidery downloads of heirloom quilting and embroidery patterns for in-the-hoop projects.
milindajay.com

katrina walker
("Rose of the Rails"—page 28) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.
katrinawalker.com

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*heartful
home*
P. 30

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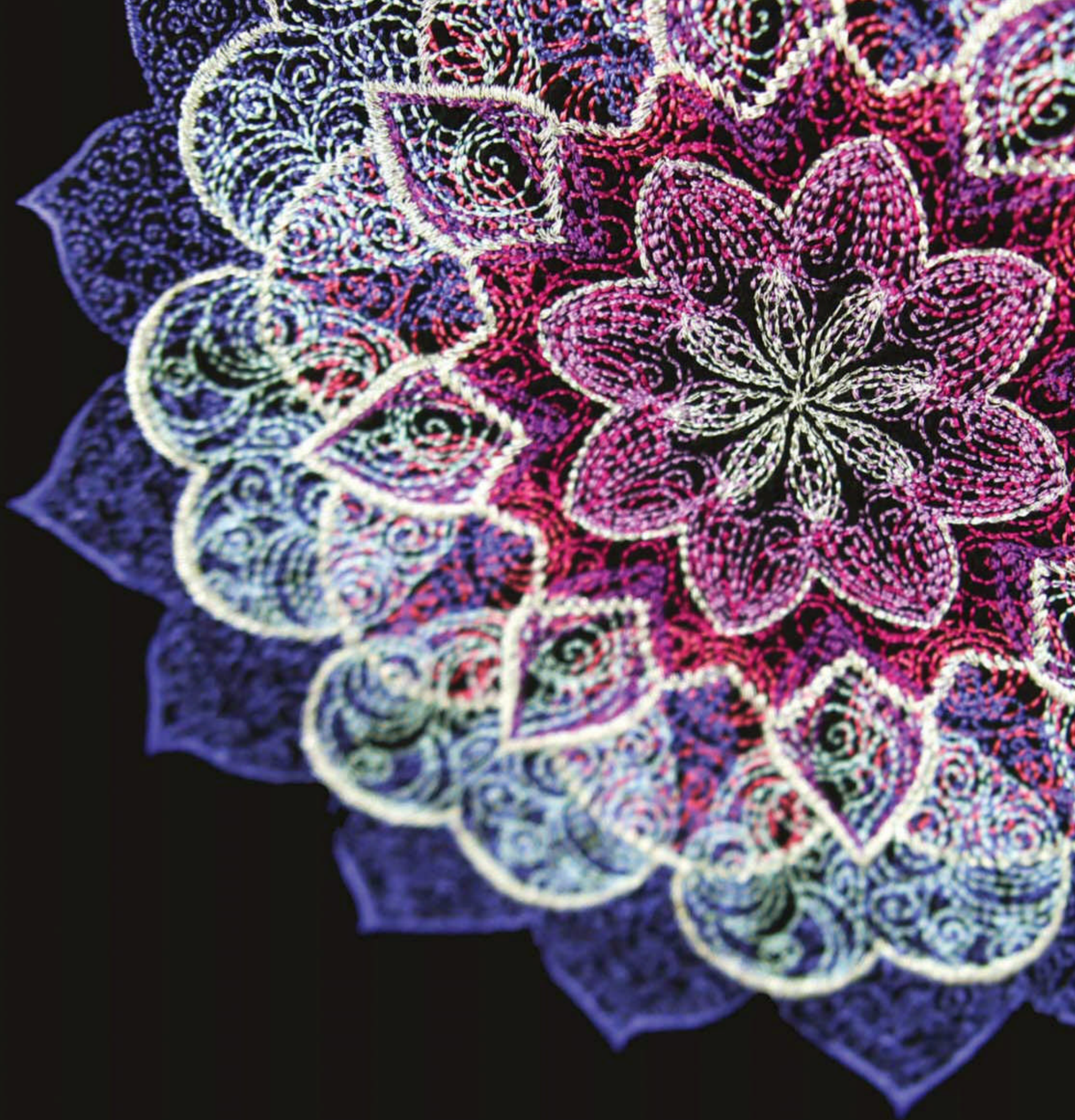potholder P. 20

Cute Mug
Cozy P. 33

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